

FRETRIDER

CRYO SLEEPERS



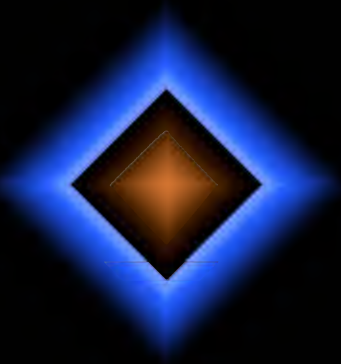
**PLAY IT
LIKE IT IS**

BACKING TRACKS

WITH TABLATURE

**NOTE FOR NOTE
TRANSCRIPTIONS**

CRYO SLEEPERS



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TRANSCRIBED BY PINO DANILO PRESTINENZI
PHOTOGRAPHY BY PINO DANILO PRESTINENZI

GROWING SPACE

(part.1)

Music by Pino Danilo Prestinenzi

Freely ♩ = 180

1 2 3 4

L-Gt.1

T
A
B

5 6 7 8

L-Gt.2

T
A
B

9 10 11 12

T
A
B

3 5 3 3

13 14 15 16

L-Cit.1

T
A
B

L-Cit.2

(3) 3 5 5 3 3 6 (6) 3 3 3 3 6 5

17 18 19 20

T
A
B

(5) 6 3 3 6 5 6 (6) 8 10 6 8

21 22 23 24

T
A
B

7 7 7 7 (7) (7) (6) (6)

8 (8) 8 5 (5) 7

L-Gt.1

25 26 27 28

TAB 5 (5) 3 5 3 3 (3) 3 5

29 30 31 32

TAB 5 3 3 6 (6) 3 3 3 3 6 5 (5) 6 3

33 34 35 36

TAB 3 6 5 6 (6) 8 10 6 8 8

L-Gt.1

37 38 39 40

TAB

(6) (6) (3) (3)

L-Gt.2

let ring ----- 1

TAB

(8) 8\ 5 (5) 3 5 0 5 3-3 3

41 42 43 44

TAB

(3) (3) (3) (3)

let ring ----- 1

TAB

5 0 5 5 0 5 5 0 5 5 0 5 3-3 3 3-3 3 3-3 3

45 46 47 48

TAB

2 (2) 3 7 7 3 5 (5)

let ring ----- 1

TAB

3 0 3 3 0 3 5 0 5 5 0 5 3-3 3 3-3 3

L-Gt.1

49 50 51 52

TAB

(5) (5) 3 0 0 3 2

L-Gt.2

let ring-----

TAB

5 0 5 5 0 5 5 0 5 3 0 3

3 3 3 3 3 3 3 3 1 1 1

53 54 55 56

TAB

(2) 3 3 5 3 5 (5) (5)

let ring-----

TAB

3 0 3 5 0 5 5 0 5 5 0 5

1 1 1 3 3 3 3 3 3 3 3

57 58 59 60

TAB

(5) 3 0 0 3 5 3 3 3 5

let ring-----

TAB

5 0 5 5 0 5 10 0 10 12 0 12

3 3 3 3 3 8 8 8 10 10 10

L-Gt.1

61 62 63 64

(5) (5) (5) 0 0 3

L-Gt.2

let ring-----

5 0 5 5 0 5 5 0 5

3 3 3 3 3 3 3 3 3

65 66 67 68

2 (2) 3 3 5 3 5 (5)

let ring-----

10 0 10 12 0 12 5 0 5 5 0 5

8 8 8 10 10 10 3 3 3 3 3 3

69 70 71 72

(5) (5) 6 6 6 6 6 6

let ring-----

5 0 5 5 0 5 8 0 8 8 0 8

3 3 3 3 3 3 6 6 6 6 6 6

L-Gtr.1

85 *let ring* -----

86

87

88

TAB

8 0 8 10 0 10 12 0 12 13 0 13

6-6 6 8-8 8 10-10 10 11-11 11

L-Gtr.2

let ring -----

TAB

13 0 13 12 0 12 10 0 10 8 0 8

11-11 11 10-10 10 8-8 8 6-6 6

89

90

91

let ring -----

TAB

15 0 15 17 0 17 (17)

13-13 13 15-15 15

let ring -----

TAB

7 0 7 5 0 5 (5)

5-5 5 3-3 3

GROWING SPACE

(part.2)

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 100

Sheet music for "GROWING SPACE (part.2)" by Pino Danilo Prestinenzi. The music is in 4/4 time, moderately slow rock tempo (♩ = 100), and features a key signature of two flats (Bb and Eb).

The score is divided into two systems, each containing four measures. The instruments are:

- R-Gt.1**: Rhythm Guitar 1, playing a melodic line with a capo on the 1st fret.
- R-Gt.2**: Rhythm Guitar 2, playing a melodic line with a capo on the 1st fret.
- R-Gt.3**: Rhythm Guitar 3, playing a melodic line with a capo on the 1st fret.
- Bass Gt.**: Bass Guitar, playing a melodic line with a capo on the 1st fret.

The notation includes standard musical notation (treble and bass clefs, notes, rests, and bar lines) and guitar-specific notation (TAB, fret numbers, and string numbers). The TAB notation is provided for each measure, showing the fret numbers for each string (1-6) and the string number (1-6).

The first system (measures 1-4) and the second system (measures 5-8) follow the same structure, with the R-Gt.3 part being a simple melodic line. The Bass Gt. part is a simple melodic line. The R-Gt.1 and R-Gt.2 parts are more complex, featuring a melodic line with a capo on the 1st fret.

R-Gt.1

9 10 11 12

T

A

B

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 5-5-5-5 5-5-5 6-6-6-6 6-6-6 6-6-6-6 6-6-6 4-4-4-4 4-4-4

3-3-3-3 3-3-3 1-1-1-1 1-1-1 3-3-3-3 3-3-3 3-3-3-3 3-3-3 4-4-4-4 4-4-4 4-4-4-4 4-4-4

R-Gt.2

let ring-----4

T

A

B

5 0 5 5 0 5 3 0 3 3 0 3 5 0 5 5 0 5 6 0 6 6 0 6

3-3 3 3-3 3 1-1 1 1-1 1 3-3 3 3-3 3 4-4 4 4-4 4

R-Gt.3

T

A

B

0 0 0-3-2 (2) 3 7-3 5 0 0-3-1 (1) 1-1 3-3-3-3-3-3

Bass Gt.

T

A

B

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 4-XX-4 X-4-X-4-4 1

13 14 15 16

T

A

B

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 5-5-5-5 5-5-5 6-6-6-6 6-6-6 6-6-6-6 6-6-6 4-4-4-4 4-4-4

3-3-3-3 3-3-3 1-1-1-1 1-1-1 3-3-3-3 3-3-3 3-3-3-3 3-3-3 4-4-4-4 4-4-4 4-4-4-4 4-4-4

let ring-----4

T

A

B

5 0 5 5 0 5 3 0 3 3 0 3 5 0 5 5 0 5 6 0 6 6 0 6

3-3 3 3-3 3 1-1 1 1-1 1 3-3 3 3-3 3 4-4 4 4-4 4

T

A

B

3-5-5-5 0 0 0-3-5 (5) 3 3 3 5 0 0-3-1 (1) 3

Bass Gt.

T

A

B

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 4-XX-4 X-4-X-4-4 1

R-Gt.1

17 18 19 20

R-Gt.2

let ring-----4

R-Gt.3

let ring-----4 *let ring*-----4 *let ring*-----4 *let ring*-----4

Bass Gt.

5-5-5-5 5-5-5 3-3-3 3-3-3 5-5-5 5-5-5 6-6-6 6-6-6
 5-5-5 5-5-5 3-3-3 3-3-3 5-5-5 5-5-5 6-6-6 6-6-6
 3-3-3 3-3-3 1-1-1 1-1-1 3-3-3 3-3-3 4-4-4 4-4-4

0 5 5 0 5 3 0 3 0 3 5 0 5 5 0 5 6 0 6 0 6
 3-3 3-3 3-3 3 1-1 1-1 1-1 1 3-3 3-3 3-3 3 4-4 4-4 4-4 4-4

3 3 3 3 (3) 3 3 3 3 3 3 1 1 3 3
 3 3 3 3 (3) 3 3 3 3 3 3 0 0 1 1 3 3
 0 0 0 0 (2) 0 0 0 0 0 0 0 1 1 1 3 3
 3 3 3 3 (3) 3 3 3 3 3 3 0 0 1 1 1 3 3

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 4-XX-4 X-4-X-4-4 1

21 22 23 24

R-Gt.1

R-Gt.2

let ring-----4

R-Gt.3

let ring-----4 *let ring*-----4 *let ring*-----4 *let ring*-----4

Bass Gt.

5-5-5-5 5-5-5 3-3-3 3-3-3 5-5-5 5-5-5 6-6-6 6-6-6
 5-5-5 5-5-5 3-3-3 3-3-3 5-5-5 5-5-5 6-6-6 6-6-6
 3-3-3 3-3-3 1-1-1 1-1-1 3-3-3 3-3-3 4-4-4 4-4-4

0 5 5 0 5 3 0 3 0 3 5 0 5 5 0 5 6 0 6 0 6
 3-3 3-3 3-3 3 1-1 1-1 1-1 1 3-3 3-3 3-3 3 4-4 4-4 4-4 4-4

3 3 3 3 (3) 3 3 3 3 3 3 1 1 3 3
 3 3 3 3 (3) 3 3 3 3 3 3 0 0 1 1 3 3
 0 0 0 0 (2) 0 0 0 0 0 0 0 1 1 1 3 3
 3 3 3 3 (3) 3 3 3 3 3 3 0 0 1 1 1 3 3

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 4-XX-4 X-4-X-4-4 1

R-Gt.1

25 26 27 28

T

A

B

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 5-5-5-5 5-5-5 6-6-6-6 6-6-6 6-6-6-6 6-6-6 4-4-4-4 4-4-4

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 5-5-5-5 5-5-5 6-6-6-6 6-6-6 6-6-6-6 6-6-6 4-4-4-4 4-4-4

3-3-3-3 3-3-3 1-1-1-1 1-1-1 3-3-3-3 3-3-3 3-3-3-3 3-3-3 4-4-4-4 4-4-4 4-4-4-4 4-4-4 4-4-4-4 4-4-4

R-Gt.2

let ring-----4

T

A

B

5 5 5 5 3 3 3 3 5 5 5 5 6 6 6 6

3-3 3-3 3-3 3-3 1-1 1-1 1-1 1-1 3-3 3-3 3-3 3-3 4-4 4-4 4-4 4-4

R-Gt.3

T

A

B

1-0-0-3-0-0-0-0-0-0 1-0-0-3-0-0-0-0-0-0 1-0-0-3-0-0-0-0-0-0 1-0-0-3-0-0-0-0-0-0

Bass Gt.

T

A

B

3-XX-3-X-3-X-3-3 1-XX-1-X-1-X-1-1 3-XX-3-X-3-X-3-3 4-XX-4-X-4-X-4-4-1

29 30 31 32

T

A

B

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 5-5-5-5 5-5-5 6-6-6-6 6-6-6 6-6-6-6 6-6-6 4-4-4-4 4-4-4

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 5-5-5-5 5-5-5 6-6-6-6 6-6-6 6-6-6-6 6-6-6 4-4-4-4 4-4-4

3-3-3-3 3-3-3 1-1-1-1 1-1-1 3-3-3-3 3-3-3 3-3-3-3 3-3-3 4-4-4-4 4-4-4 4-4-4-4 4-4-4 4-4-4-4 4-4-4

R-Gt.2

let ring-----4

T

A

B

5 5 5 5 3 3 3 3 5 5 5 5 6 6 6 6

3-3 3-3 3-3 3-3 1-1 1-1 1-1 1-1 3-3 3-3 3-3 3-3 4-4 4-4 4-4 4-4

R-Gt.3

T

A

B

1-0-0-3-0-0-0-0-0-0 1-0-0-3-0-0-0-0-0-0 1-0-0-3-0-0-0-0-0-0 1-0-0-3-0-0-0-0-0-0

Bass Gt.

T

A

B

3-XX-3-X-3-X-3-3 1-XX-1-X-1-X-1-1 3-XX-3-X-3-X-3-3 4-XX-4-X-4-X-4-4-1

R-Gt.1

33 34 35 36

T
A
B

7-7-7-7 7-7-7-7 5-5-5-5 5-5-5-5 7-7-7-7 7-7-7-7 5-5-5-5 5-5-5-5
7-7-7-7 7-7-7-7 5-5-5-5 5-5-5-5 7-7-7-7 7-7-7-7 5-5-5-5 5-5-5-5
5-5-5-5 5-5-5-5 3-3-3-3 3-3-3-3 5-5-5-5 5-5-5-5 3-3-3-3 3-3-3-3
5-5-5-5 5-5-5-5 3-3-3-3 3-3-3-3 5-5-5-5 5-5-5-5 3-3-3-3 3-3-3-3

let ring-----

T
A
B

7 4 7 7 4 7 5 3 4 5 3 4 7 4 7 7 4 7 5 3 4 5 3 4
5-5 5-5 5-5 5-5 5-5 3-3 3-3 3-3 3-3 5-5 5-5 5-5 5-5 3-3 3-3 3-3 3-3

R-Gt.2

R-Gt.3

T
A
B

5-00-7-0-0-7-0-7-0-0-80-0-7-0 3-00-5-0-0-3-0 0 0 5-00-7-0-0-7-0-7-0-0-80-0-7-0 3-00-5-0-0-3-0 0 5
3-5 5 5 3-5 5

Bass Gt.

T
A
B

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 1

37 38 39 40

T
A
B

7-7-7-7 7-7-7-7 5-5-5-5 5-5-5-5 7-7-7-7 7-7-7-7 5-5-5-5 5-5-5-5
7-7-7-7 7-7-7-7 5-5-5-5 5-5-5-5 7-7-7-7 7-7-7-7 5-5-5-5 5-5-5-5
5-5-5-5 5-5-5-5 3-3-3-3 3-3-3-3 5-5-5-5 5-5-5-5 3-3-3-3 3-3-3-3
5-5-5-5 5-5-5-5 3-3-3-3 3-3-3-3 5-5-5-5 5-5-5-5 3-3-3-3 3-3-3-3

let ring-----

T
A
B

7 4 7 7 4 7 5 3 4 5 3 4 7 4 7 7 4 7 5 3 4 5 3 4
5-5 5-5 5-5 5-5 5-5 3-3 3-3 3-3 3-3 5-5 5-5 5-5 5-5 3-3 3-3 3-3 3-3

T
A
B

5-00-7-0-0-7-0-7-0-0-80-0-7-0 3-00-5-0-0-3-0 0 0 5-00-7-0-0-7-0-7-0-0-80-0-7-0 3-00-5-0-0-3-0 0 5
3-5 5 5 3-5 5

T
A
B

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 1

R-Gt.1

41 42 43 44

R-Gt.2

let ring-----4

R-Gt.3

let ring-----4 *let ring*-----4 *let ring*-----4 *let ring*-----4

Bass Gt.

Tablature for R-Gt.1: Measure 41: 5-5-5-5, 5-5-5, 3-3-3-3, 3-3-3. Measure 42: 3-3-3-3, 3-3-3, 1-1-1-1, 1-1-1. Measure 43: 5-5-5-5, 5-5-5, 3-3-3-3, 3-3-3. Measure 44: 6-6-6-6, 6-6-6, 4-4-4-4, 4-4-4.

Tablature for R-Gt.2: Measure 41: 5-0, 5-5, 5-0, 5-3. Measure 42: 3-0, 3-3, 3-0, 3-1. Measure 43: 5-0, 5-5, 5-0, 5-3. Measure 44: 6-0, 6-6, 6-0, 6-4.

Tablature for R-Gt.3: Measure 41: 3-3, 3-3, 3-3, 3-3. Measure 42: 3-3, 3-3, 3-3, 3-3. Measure 43: 3-3, 3-3, 3-3, 3-3. Measure 44: 3-3, 3-3, 3-3, 3-3.

Tablature for Bass Gt.: Measure 41: 3-XX-3, X-3-X-3-3. Measure 42: 1-XX-1, X-1-X-1-1. Measure 43: 3-XX-3, X-3-X-3-3. Measure 44: 4-XX-4, X-4-X-4-4-1.

45 46 47 48

R-Gt.1

R-Gt.2

let ring-----4

R-Gt.3

let ring-----4 *let ring*-----4 *let ring*-----4 *let ring*-----4

Bass Gt.

Tablature for R-Gt.1: Measure 45: 5-5-5-5, 5-5-5, 3-3-3-3, 3-3-3. Measure 46: 3-3-3-3, 3-3-3, 1-1-1-1, 1-1-1. Measure 47: 5-5-5-5, 5-5-5, 3-3-3-3, 3-3-3. Measure 48: 6-6-6-6, 6-6-6, 4-4-4-4, 4-4-4.

Tablature for R-Gt.2: Measure 45: 5-0, 5-5, 5-0, 5-3. Measure 46: 3-0, 3-3, 3-0, 3-1. Measure 47: 5-0, 5-5, 5-0, 5-3. Measure 48: 6-0, 6-6, 6-0, 6-4.

Tablature for R-Gt.3: Measure 45: 3-3, 3-3, 3-3, 3-3. Measure 46: 3-3, 3-3, 3-3, 3-3. Measure 47: 3-3, 3-3, 3-3, 3-3. Measure 48: 3-3, 3-3, 3-3, 3-3.

Tablature for Bass Gt.: Measure 45: 3-XX-3, X-3-X-3-3. Measure 46: 1-XX-1, X-1-X-1-1. Measure 47: 3-XX-3, X-3-X-3-3. Measure 48: 4-XX-4, X-4-X-4-4-1.

49 50 51

R-Gt.1

T
A
B

R-Gt.2

T
A
B

R-Gt.3

T
A
B

Bass Gt.

T
A
B

Measure 49: R-Gt.1 and R-Gt.2 play a whole note chord (B-flat, D-flat, F, A-flat). R-Gt.3 plays a complex chord structure with triplets. The Bass Gt. plays a whole note (B-flat).

Measure 50: R-Gt.1 and R-Gt.2 play a whole note chord (B-flat, D-flat, F, A-flat). R-Gt.3 plays a complex chord structure with triplets. The Bass Gt. plays a whole note (B-flat).

Measure 51: R-Gt.1 and R-Gt.2 play a whole note chord (B-flat, D-flat, F, A-flat). R-Gt.3 plays a complex chord structure with triplets. The Bass Gt. plays a whole note (B-flat).

GROWING SPACE

(part.3)

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 100

el.guit.

1 2 3 4

let ring-----4

T
A
B

3 1 0 0 0 1 3 1 0 0 0 1 2 0 0 0 0 2 0 0 0 0

el.bs.

5 6 7 8

let ring-----4

T
A
B

3 1 0 0 0 1 3 1 0 0 0 1 2 0 0 0 0 2 0 0 0 0

1-1-1-1 1-1-1-1-1 1-1-1-1 1-1 5-5-5-5 5-5-5-5-5 5-5-5-5 5-5

9 10 11 12

let ring-----4

T
A
B

3 1 0 0 0 1 3 1 0 0 0 1 2 0 0 0 0 2 0 0 0 0

1-1-1-1 1-1-1-1-1 1-1-1-1 1-1 5-5-5-5 5-5-5-5-5 5-5-5-5 5-5

el. guit.

13 14 15 16

let ring-----4

T
A
B

0 0 2 2 0 0 2 2 0 0 0 0 0 0 0 0

3 2 2 2 3 2 2 2 0 2 0 0 0 0

el. bs.

1-1-1-1 1-1-1-1 1-1-1-1 5-5-5-5 5-5-5-5 5-5-5-5

17 18 19 20

let ring-----4

T
A
B

0 0 2 2 0 0 2 2 0 0 0 0 0 0

3 2 2 2 3 2 2 2 0 2 0 0 0 0

1-1-1-1 1-1-1-1 1-1-1-1 5-5-5-5 5-5-5-5 5-5-5-5

21 22 23 24

let ring-----4

T
A
B

0 0 2 2 0 0 2 2 0 0 0 0 0 0

3 2 2 2 3 2 2 2 0 2 0 0 0 0

1-1-1-1 1-1-1-1 1-1-1-1 5-5-5-5 5-5-5-5 5-5-5-5

el.guit.

25 26 27 28

let ring-----4

el.bs.

H H H H

29 30 31 32

let ring-----4

H H H H

33 34 35 36

let ring-----4

H H H H

el.guit.

37 38 39 40

let ring-----4

TAB

3 2 2 0 0 2 2 | 3 2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2

el.bs.

H H H H

TAB

2-3 3 5 3 | 2-3 3 5 3 | 5-7 7 3 7 | 5-7 7 2 7

1-1 1-1 1-1 1-1 | 1-1 1-1 1-1 1-1 | 5-5 5-5 5-5 5-5 | 5-5 5-5 5-5 5-5

41 42 43 44

let ring-----4

TAB

3 2 2 0 0 2 2 | 3 2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2

H H H H

TAB

2-3 3 5 3 | 2-3 3 5 3 | 5-7 7 3 7 | 5-7 7 2 7

1-1 1-1 1-1 1-1 | 1-1 1-1 1-1 1-1 | 5-5 5-5 5-5 5-5 | 5-5 5-5 5-5 5-5

45 46 47 48

let ring-----4

TAB

3 2 2 0 0 2 2 | 3 2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2

H H H H

TAB

2-3 3 5 3 | 2-3 3 5 3 | 5-7 7 3 7 | 5-7 7 2 7

1-1 1-1 1-1 1-1 | 1-1 1-1 1-1 1-1 | 5-5 5-5 5-5 5-5 | 5-5 5-5 5-5 5-5

el.guit.

50

let ring-----4

el.bs.

H

53

let ring-----4

H

57

let ring-----4

H

el.guit.

61 62 63 64

let ring-----4

T
A
B

2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2

3 2 2 2 3 2 | 0 2 2 2 0 2 | 0 2 2 2 0 2 | 0 2 2 2 0 2

el.bs.

H H H H

T
A
B

2-3 3 5 3 | 2-3 3 5 3 | 5-7 7 3 7 | 5-7 7 2 7

1-1 1-1 1-1 1-1 | 1-1 1-1 1-1 1-1 | 5-5 5-5 5-5 5-5 | 5-5 5-5 5-5 5-5

65 66 67 68

let ring-----4

T
A
B

2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2

3 2 2 2 3 2 | 0 2 2 2 0 2 | 0 2 2 2 0 2 | 0 2 2 2 0 2

H H H H

T
A
B

2-3 3 5 3 | 2-3 3 5 3 | 5-7 7 3 7 | 5-7 7 2 7

1-1 1-1 1-1 1-1 | 1-1 1-1 1-1 1-1 | 5-5 5-5 5-5 5-5 | 5-5 5-5 5-5 5-5

69 70 71 72

let ring-----4

T
A
B

2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2 | 2 2 0 0 2 2

3 2 2 2 3 2 | 0 2 2 2 0 2 | 0 2 2 2 0 2 | 0 2 2 2 0 2

H H H H

T
A
B

2-3 3 5 3 | 2-3 3 5 3 | 5-7 7 3 7 | 5-7 7 2 7

1-1 1-1 1-1 1-1 | 1-1 1-1 1-1 1-1 | 5-5 5-5 5-5 5-5 | 5-5 5-5 5-5 5-5

el.guit.

73 74 75 76

let ring-----4

el.bs.

H H H H

77 78 79 80

let ring-----4

H H H H

81 82 83 84

let ring-----4

H H H H

el. guit.

85

86

87

88

T

A

B

el. bs.

T

A

B

89

90

91

92

T

A

B

T

A

B

THE GOOD NITE PRAYER

Music by Pino Danilo Prestinenzi

Freely ♩ = 120

1 sound denotes(clock ticking)

2

3

4

Key.B

Key.B

Key.B.1

sound denotes(prologue-bendy bells)

Key.B.2

sound denotes(mystic-visionary)

sng.

now i lay me down to sleep

5

6

7

8

i pray the lord my soul to keep

9 10 11 12

Key.B

Key.B

Key.B.1

Key.B.2

sng.

if i die be fore i wake i pray the lord

13 14 15

soul to take

CRYO SLEEP NITE

(on through an endless journey)

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 120

The musical score is written for a rock band and is divided into two systems, each containing four measures. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderately Slow Rock' with a quarter note equal to 120 beats per minute.

System 1 (Measures 1-4):

- R/Gt.1 and R/Gt.2:** Both guitar parts are in treble clef. Measures 1-4 contain whole rests, with measure numbers 1, 2, 3, and 4 written above the staves.
- TAB:** Below each guitar staff is a three-line tablature system with letters 'T', 'A', and 'B' on the lines.
- Bass Gt.:** In bass clef, this part features a continuous eighth-note melody across all four measures. A dashed line with the text 'let ring' spans the first measure.
- P-Bass:** In bass clef, this part contains whole rests for all four measures. A long slur with four fermatas is placed below the staff, spanning the entire four-measure system.

System 2 (Measures 5-8):

- R/Gt.1 and R/Gt.2:** Both guitar parts are in treble clef. Measures 5-8 contain whole rests, with measure numbers 5, 6, 7, and 8 written above the staves.
- TAB:** Below each guitar staff is a three-line tablature system with letters 'T', 'A', and 'B' on the lines.
- Bass Gt.:** In bass clef, this part continues the eighth-note melody from the first system across measures 5-8. A dashed line with the text 'let ring' spans the first measure of this system.
- P-Bass:** In bass clef, this part contains whole rests for all four measures. A long slur with four fermatas is placed below the staff, spanning the entire four-measure system.

9 10 11 12

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

13 14 15 16

TAB

TAB

let ring-----1

Bass Gt.

P-Bass

17 18 19 20

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

21 22 23 24

TAB

TAB

let ring-----1

25 26 27 28

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

29 30 31 32

TAB

TAB

let ring-----1

Bass Gt.

P-Bass

33 34 35 36

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----|

Bass Gt.

P-Bass

37 38 39 40

TAB

TAB

let ring-----|

Bass Gt.

P-Bass

41 42 43 44

R/Gt.1

R/Gt.2

TAB

TAB

Bass Gt.

P-Bass

let ring-----

45 46 47 48

TAB

TAB

TAB

TAB

let ring-----

49 50 51 52

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

53 54 55 56

TAB

TAB

let ring-----1

57 58 59 60

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring

Measures 57-60: Rhythm guitar parts 1 and 2 are empty. Bass guitar and P-Bass play a melodic line and a rhythmic accompaniment. A 'let ring' instruction is above the Bass Gt. staff.

61 62 63 64

TAB

TAB

let ring

Measures 61-64: TAB parts are empty. Bass guitar and P-Bass continue the melodic line and rhythmic accompaniment. A 'let ring' instruction is above the Bass Gt. staff.

65 66 67 68

R/Gt.1

R/Gt.2

TAB

TAB

let ring-----1

Bass Gt.

P-Bass

69 70 71 72

TAB

TAB

let ring-----1

R/Gt.1

73

P.M. -4 P.M. -4

75

P.M. -4 P.M. -4

76

R/Gt.2

Bass Gt.

P-Bass

77

P.M. -4 P.M. -4

78

P.M. -4 P.M. -4

79

P.M. -4 P.M. -4

80

R/Gt.1

81 82 83 84

TAB

R/Gt.2

TAB

let ring-----

Bass Ct.

P-Bass

85 86 87 88

TAB

TAB

let ring-----

Bass Ct.

P-Bass

89 90 91 92

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

93 94 95 96

TAB

TAB

let ring-----1

R/Gt.1

P.M.---4 P.M.---4 P.M.---4 P.M.---4

97 98 99 100

TAB

R/Gt.2

TAB

Bass Gt.

P-Bass

Measure 97: R/Gt.1 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. R/Gt.2 has a whole rest. Bass Gt. has a whole note G2. P-Bass has a whole note G2.

Measure 98: R/Gt.1 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. R/Gt.2 has a whole rest. Bass Gt. has a whole note G2. P-Bass has a whole note G2.

Measure 99: R/Gt.1 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. R/Gt.2 has a whole rest. Bass Gt. has a whole note G2. P-Bass has a whole note G2.

Measure 100: R/Gt.1 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. R/Gt.2 has a whole rest. Bass Gt. has a whole note G2. P-Bass has a whole note G2.

101 102 103 104

P.M.---4 P.M.---4 P.M.---4 P.M.---4

TAB

TAB

Measure 101: R/Gt.1 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. R/Gt.2 has a whole rest. Bass Gt. has a whole note G2. P-Bass has a whole note G2.

Measure 102: R/Gt.1 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. R/Gt.2 has a whole rest. Bass Gt. has a whole note G2. P-Bass has a whole note G2.

Measure 103: R/Gt.1 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. R/Gt.2 has a whole rest. Bass Gt. has a whole note G2. P-Bass has a whole note G2.

Measure 104: R/Gt.1 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. R/Gt.2 has a whole rest. Bass Gt. has a whole note G2. P-Bass has a whole note G2.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for four parts: R/Gt.1, R/Gt.2, Bass Gt., and P-Bass. The R/Gt.1 part features a treble clef and a guitar-specific notation system with fret numbers and a tablature-like structure. The R/Gt.2 part is a standard guitar staff with a treble clef. The Bass Gt. part is a standard bass guitar staff with a bass clef. The P-Bass part is a standard bass guitar staff with a bass clef. The score includes a key signature of one flat (B-flat) and a time signature of 4/4. The R/Gt.1 part includes a guitar-specific notation system with fret numbers and a tablature-like structure. The R/Gt.2 part is a standard guitar staff with a treble clef. The Bass Gt. part is a standard bass guitar staff with a bass clef. The P-Bass part is a standard bass guitar staff with a bass clef. The score includes a key signature of one flat (B-flat) and a time signature of 4/4.

visionary

lost organ

h/b

m/v

P.Ba., Bass...

R/Gt.1

R/Gt.2

1

2

3

SE VE N BELL S AND ALL S WELL CREW

7 8 9

(7) (8) (9)

(7) (8) (9)

T A B

T A B

4

5

CHE CKS COM PLE TE

(7) (8) (9)

T A B

T A B

1 2 3 4

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring

Detailed description: This block contains the first four measures of a musical score in 4/4 time. The top two staves, R/Gt.1 and R/Gt.2, are marked with whole rests for measures 1 through 4. Below them, the Bass Gt. and P-Bass staves show a rhythmic pattern of eighth notes. The Bass Gt. staff has a melodic line with eighth notes and quarter notes, while the P-Bass staff plays a steady eighth-note accompaniment. A dashed line with the text 'let ring' is positioned above the Bass Gt. staff, indicating a sustain or ring-out effect.

5 6 7 8

let ring

Detailed description: This block contains measures 5 through 8 of the musical score. The R/Gt.1 and R/Gt.2 staves continue with whole rests. The Bass Gt. and P-Bass staves maintain the eighth-note rhythmic pattern established in the previous measures. The Bass Gt. staff continues its melodic line, and the P-Bass staff continues its accompaniment. A dashed line with the text 'let ring' is positioned above the Bass Gt. staff, indicating a sustain or ring-out effect.

9 10 11 12

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

13 14 15 16

TAB

TAB

let ring-----1

17 18 19 20

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----

Bass Gt.

P-Bass

21 22 23 24

TAB

TAB

let ring-----

25 26 27 28

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

29 30 31 32

TAB

TAB

let ring-----1

Bass Gt.

P-Bass

33 34 35 36

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

37 38 39 40

TAB

TAB

let ring-----1

Bass Gt.

P-Bass

41 42 43 44

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----1

Bass Gt.

P-Bass

45 46 47 48

TAB

TAB

let ring-----1

Bass Gt.

P-Bass

49 50 51 52

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring

Detailed description: This system contains measures 49 through 52. The R/Gt.1 and R/Gt.2 staves are empty. The Bass Gt. and P-Bass staves contain a melodic line. The Bass Gt. staff has a 'let ring' instruction with a dashed line extending to the end of the system. The P-Bass staff has a consistent eighth-note pattern.

53 54 55 56

TAB

TAB

let ring

Detailed description: This system contains measures 53 through 56. The TAB staves are empty. The Bass Gt. and P-Bass staves contain a melodic line. The Bass Gt. staff has a 'let ring' instruction with a dashed line extending to the end of the system. The P-Bass staff has a consistent eighth-note pattern.

R/Gt.1

57 58 59 60

5 2 2 0 (5) (2) (2) (0) (5) (2) (2) (0) (5)

apply reverse every two bars till the end

R/Gt.2

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 10 0 (8) (9) (10) (10) (0)

Bass ...

P-Bass

61 62 63 64

let ring-----4

3 2 2

R/Gt. 1

65 *let ring* 66 67 68

5 3 2 2 2 4 2 3 5 3 2 2 2 4 4 2 2 2

T A B

R/Gt. 2

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 10 0 (8) (9) (10) (10) (0)

T A B

P-Bass Bass ...

69 *let ring* 70 71 72

5 3 2 2 2 4 2 3 5 3 2 2 2 4 4 2 2 2

T A B

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 10 0 (8) (9) (10) (10) (0)

T A B

P-Bass Bass ...

R/Gt. 1

73 74 75 76

let ring

5 3 2 2 2 2 4 2 2 2 2 5 3 2 2 2 4 4 2 2 2

T A B

R/Gt. 2

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 0 6 7 8 8 (0)

T A B

P-Bass Bass ...

77 78 79 80

let ring

5 3 2 (2) (2) (2)

T A B

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 0 (8) (9) (10) (10) (0)

T A B

81 82 83 84

R/Gt. 1

let ring

R/Gt. 2

12 10 9 9 0

(12) (10) (9) (9) (0)

8 9 10 (10) (0)

Bass ...

P-Bass

Detailed description: The score consists of four staves. The first staff (R/Gt. 1) is in treble clef and contains whole notes for measures 81-84, with the instruction 'let ring' and a decaying hairpin. The second staff (R/Gt. 2) is also in treble clef and shows chords for measures 81-84 with fingerings: (2) for measure 81, and various fingerings for measures 82-84. The third staff (Bass ...) is in bass clef and contains whole notes. The fourth staff (P-Bass) is in bass clef and contains whole notes.

FREE SETTLERS HYMN(prelude)

Music by Pino Danilo Prestinenzi

Moderately Slow ♩ = 120

musical score for three parts: solaris, visionary, and lost organ, in 4/4 time, Moderately Slow (♩ = 120).

The score is divided into three systems, each containing five staves (treble and bass clef for each part).

System 1 (Measures 1-5):

- solaris:** Treble clef. Measures 1-5: 1. quarter note G4, quarter rest; 2. quarter note A4, quarter rest; 3. quarter note B4, quarter rest; 4. quarter note C5, quarter rest; 5. quarter note D5, quarter rest.
- visionary:** Treble clef. Measures 1-5: 1. quarter note G4, quarter rest; 2. quarter note A4, quarter rest; 3. quarter note B4, quarter rest; 4. quarter note C5, quarter rest; 5. quarter note D5, quarter rest.
- lost organ:** Treble clef. Measures 1-5: 1. quarter note G4, quarter rest; 2. quarter note A4, quarter rest; 3. quarter note B4, quarter rest; 4. quarter note C5, quarter rest; 5. quarter note D5, quarter rest.

System 2 (Measures 6-10):

- solaris:** Treble clef. Measures 6-10: 6. quarter note E5, quarter rest; 7. quarter note F5, quarter rest; 8. quarter note G5, quarter rest; 9. quarter note A5, quarter rest; 10. quarter note B5, quarter rest.
- visionary:** Treble clef. Measures 6-10: 6. quarter note G4, quarter rest; 7. quarter note A4, quarter rest; 8. quarter note B4, quarter rest; 9. quarter note C5, quarter rest; 10. quarter note D5, quarter rest.
- lost organ:** Treble clef. Measures 6-10: 6. quarter note G4, quarter rest; 7. quarter note A4, quarter rest; 8. quarter note B4, quarter rest; 9. quarter note C5, quarter rest; 10. quarter note D5, quarter rest.

System 3 (Measures 11-14):

- solaris:** Treble clef. Measures 11-14: 11. quarter note E5, quarter rest; 12. quarter note F5, quarter rest; 13. quarter note G5, quarter rest; 14. quarter note A5, quarter rest.
- visionary:** Treble clef. Measures 11-14: 11. quarter note G4, quarter rest; 12. quarter note A4, quarter rest; 13. quarter note B4, quarter rest; 14. quarter note C5, quarter rest.
- lost organ:** Treble clef. Measures 11-14: 11. quarter note G4, quarter rest; 12. quarter note A4, quarter rest; 13. quarter note B4, quarter rest; 14. quarter note C5, quarter rest.

Freely ♩ = 86

L-Gt.

1 2 3

4 5 6 apply reverse to the next 6 bars

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

22 23 24

25 26 27

28 29 30

31 32 33

34 35 36

37 38 39

40 41 42

FREE SETTLERS HYMN

Music by Pino Danilo Prestinenzi

March ♩ = 120

Sheet music for "FREE SETTLERS HYMN" (March, 120 bpm). The score is written for five instruments: R-Gt.1, R-Gt.2, Bass Gt., F-Bass, and Xylo. The key signature is one sharp (F#) and the time signature is 4/4.

The score is divided into two systems, each containing five measures. Measures 1, 3, 5, 7, and 9 are marked with a repeat sign (⌋).

System 1 (Measures 1-5):

- R-Gt.1:** Treble clef, F# key signature. Measures 1, 3, and 5 contain eighth-note patterns. Measures 2, 4, and 6 are marked with a repeat sign (⌋). A "let ring" instruction is present below the staff.
- R-Gt.2:** Treble clef, F# key signature. Measures 1, 3, and 5 contain eighth-note patterns. Measures 2, 4, and 6 are marked with a repeat sign (⌋).
- Bass Gt.:** Bass clef, F# key signature. Measures 1, 3, and 5 contain eighth-note patterns. Measures 2, 4, and 6 are marked with a repeat sign (⌋).
- F-Bass:** Bass clef, F# key signature. Measures 1, 3, and 5 contain eighth-note patterns. Measures 2, 4, and 6 are marked with a repeat sign (⌋).
- Xylo:** Treble clef, F# key signature. Measures 1, 3, and 5 contain eighth-note patterns. Measures 2, 4, and 6 are marked with a repeat sign (⌋).

System 2 (Measures 6-10):

- R-Gt.1:** Treble clef, F# key signature. Measures 6, 8, and 10 contain eighth-note patterns. Measures 7, 9, and 11 are marked with a repeat sign (⌋). A "let ring" instruction is present below the staff.
- R-Gt.2:** Treble clef, F# key signature. Measures 6, 8, and 10 contain eighth-note patterns. Measures 7, 9, and 11 are marked with a repeat sign (⌋).
- Bass Gt.:** Bass clef, F# key signature. Measures 6, 8, and 10 contain eighth-note patterns. Measures 7, 9, and 11 are marked with a repeat sign (⌋).
- F-Bass:** Bass clef, F# key signature. Measures 6, 8, and 10 contain eighth-note patterns. Measures 7, 9, and 11 are marked with a repeat sign (⌋).
- Xylo:** Treble clef, F# key signature. Measures 6, 8, and 10 contain eighth-note patterns. Measures 7, 9, and 11 are marked with a repeat sign (⌋).

R-Gt.1
 R-Gt.2
 F-Bass Bass ...
 Xylo

Musical score for measures 11 through 20. The score is organized into two systems, each containing five measures. The instruments are R-Gt.1, R-Gt.2, F-Bass, and Xylo.

Measure 11: R-Gt.1 has a melodic line starting on D4, moving to E4, F#4, and G#4. R-Gt.2 has a fretted line: 7-7-7-7. F-Bass has a whole rest. Xylo has a melodic line starting on D4, moving to E4, F#4, and G#4.

Measure 12: R-Gt.1 has a whole rest. R-Gt.2 has a whole rest. F-Bass has a whole rest. Xylo has a whole rest.

Measure 13: R-Gt.1 has a melodic line starting on D4, moving to E4, F#4, and G#4. R-Gt.2 has a fretted line: 7-9-7-9. F-Bass has a whole rest. Xylo has a melodic line starting on D4, moving to E4, F#4, and G#4.

Measure 14: R-Gt.1 has a whole rest. R-Gt.2 has a whole rest. F-Bass has a whole rest. Xylo has a whole rest.

Measure 15: R-Gt.1 has a melodic line starting on D4, moving to E4, F#4, and G#4. R-Gt.2 has a fretted line: 7-7-7-7. F-Bass has a whole rest. Xylo has a melodic line starting on D4, moving to E4, F#4, and G#4.

Measure 16: R-Gt.1 has a whole rest. R-Gt.2 has a whole rest. F-Bass has a whole rest. Xylo has a whole rest.

Measure 17: R-Gt.1 has a melodic line starting on D4, moving to E4, F#4, and G#4. R-Gt.2 has a fretted line: 7-9-7-9. F-Bass has a whole rest. Xylo has a melodic line starting on D4, moving to E4, F#4, and G#4.

Measure 18: R-Gt.1 has a whole rest. R-Gt.2 has a whole rest. F-Bass has a whole rest. Xylo has a whole rest.

Measure 19: R-Gt.1 has a melodic line starting on D4, moving to E4, F#4, and G#4. R-Gt.2 has a fretted line: 7-7-7-7. F-Bass has a whole rest. Xylo has a melodic line starting on D4, moving to E4, F#4, and G#4.

Measure 20: R-Gt.1 has a whole rest. R-Gt.2 has a whole rest. F-Bass has a whole rest. Xylo has a whole rest.

The score includes a "let ring" instruction in measures 11 and 17, indicating that the notes should be sustained.

R-Gt.1
 R-Gt.2
 F-Bass Bass ...
 Xylo

21 22 23 24 25
 let ring -----|

26 27 28 29 30
 let ring -----|

R-Gt.1
 R-Gt.2
 F-Bass
 Bass ...
 Xylo

31 32 33 34 35
 let ring -----|

36 37 38 39 40
 let ring -----|

Musical score for guitar, bass, and xylophone. The score is divided into two systems, each with five measures. The first system covers measures 31-35, and the second system covers measures 36-40. Each system includes staves for R-Gt.1, R-Gt.2, F-Bass, Bass, and Xylo. R-Gt.1 and Xylo have melodic lines with slurs and ties. R-Gt.2 and Bass have rhythmic patterns with slurs and ties. F-Bass and Bass have harmonic patterns with slurs and ties. The 'let ring' instruction is present in measures 32 and 37.

R-Gt.1

41 42 43 44 45

let ring-----1

TAB

7 9 7 9

0 0

7 7 7 7

0 0

7 9 7 9

0 0

R-Gt.2

F-Bass Bass ...

Xylo

46 47 48 49 50

let ring-----1

TAB

7 7 7 7

0 0

7 9 7 9

0 0

R-Gt.2

F-Bass Bass ...

Xylo

R-Gt.1

51 52 53 54 55

let ring ----- 4

TAB

7 7 7 7 0 0 7 9 7 9 0 0 7 7 7 7 0 0

R-Ct.2

TAB

Bass Ct.

F-Bass

Xylo

56 57 58 59 60

let ring ----- 4

TAB

8 8 8 10 10 8 10 10 0 0 0 10 0 0 10 10 0 0 8 8 10 10 8 10 10 0 0

61 62 63 64 65

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring-----1

66 67 68 69 70

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring-----1

71 72 73 74 75

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring-----

Detailed description: This system contains measures 71 through 75. R-Gt.1 is silent. R-Gt.2 plays a melodic line in treble clef with a key signature of one flat. A dashed line with 'let ring' indicates a sustain effect. Bass Gt. has a rhythmic pattern in bass clef with rests. F-Bass plays a simple bass line in bass clef. Xylo plays a rhythmic pattern in treble clef with rests.

76 77 78 79 80

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring-----

Detailed description: This system contains measures 76 through 80. R-Gt.1 is silent. R-Gt.2 plays a melodic line in treble clef with a key signature of one flat. A dashed line with 'let ring' indicates a sustain effect. Bass Gt. has a rhythmic pattern in bass clef with rests. F-Bass plays a simple bass line in bass clef. Xylo plays a rhythmic pattern in treble clef with rests.

81 82 83 84 85

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring -----

86 87 88 89 90

let ring -----

R-Gt.1
 R-Gt.2
 F-Bass Bass ...
 Xylo

91 92 93 94 95
 let ring-----|

96 97 98 99 100
 let ring-----|

Musical score for guitar, bass, and xylophone. The score is divided into two systems, each with five measures. The first system covers measures 91-95, and the second system covers measures 96-100. Each system includes staves for R-Gt.1, R-Gt.2, F-Bass, and Xylo. R-Gt.1 and Xylo have melodic lines with accidentals and fingerings. R-Gt.2 and F-Bass have tablature and rhythmic notation. The 'let ring' instruction is present in measures 92 and 97.

101 102 103 104 105

let ring -----

R-Gt.1

TAB

R-Gt.2

TAB

Bass ...

F-Bass

Xylo

106 107 108 109 110

let ring -----

R-Gt.1

TAB

R-Gt.2

TAB

Bass ...

F-Bass

Xylo

R-Gt.1

111 112 113 114 115

let ring ----- 4

TAB

7 9 7 9 7 7 7 7 7 9 7 9

0 0 0 0 0 0

R-Gt.2

TAB

F-Bass Bass ...

Xylo

116 117 118 119 120

let ring ----- 4

TAB

7 7 7 7 7 9 7 9

0 0 0 0

121 122 123 124 125

R-Gt.1

let ring -----4

T
A
B

7 7 7 7 0 (0) (0) (0)

0 0

R-Gt.2

T
A
B

Bass Gt.

F-Bass

Xylo

126

T
A
B

(0)

T
A
B

RADIO INTERFERENCE

(take me home,country roads)

Music by John Denver,Taffy Danoff and Bill Danoff

♩ = 120

S/solaris

The musical score is written for S/solaris in 4/4 time. It consists of 19 measures. Measures 1 through 18 are grouped into pairs (1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18). Each pair shows a repeating melodic pattern in the right hand and a corresponding bass line in the left hand. The pattern in the right hand starts with a quarter rest, followed by a quarter note, an eighth note, and a quarter note. The bass line starts with a quarter rest, followed by a quarter note, an eighth note, and a quarter note. Measure 19 is a final chord, consisting of a quarter rest in the right hand and a quarter note in the left hand.

SEQUENCE C234(16EG14)

Music by Pino Danilo Prestinenzi

Bright Rock ♩ = 110

The musical score is written for five instruments: K-Board1, K-Board2, Bass Gt., and P-Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as 'Bright Rock' with a quarter note equal to 110 beats per minute. The score is divided into three systems, each containing four measures. The first system (measures 1-4) shows K-Board1 with whole notes and K-Board2 with eighth notes. The second system (measures 5-8) shows K-Board1 with whole notes and K-Board2 with eighth notes. The third system (measures 9-12) shows K-Board1 with whole notes and K-Board2 with eighth notes. The Bass Gt. and P-Bass parts feature a consistent eighth-note pattern throughout the piece. A performance instruction 'play two 8va lower' is written above the K-Board1 staff in the second measure of the first system.

1 2 3 4

5 6 7 8

9 10 11 12

K-Board1

K-Board2

Bass Gt.

P-Bass

play two 8va lower

13 14 15 16

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 13-16. K-Board1 has whole rests. K-Board2 has quarter notes. Bass Gt. and P-Bass have eighth-note patterns. Pedals are marked with 'x' and slurs.

17 18 19 20

Measures 17-20. K-Board1 has whole rests. K-Board2 has quarter notes. Bass Gt. and P-Bass have eighth-note patterns. Pedals are marked with 'x' and slurs.

21 22 23 24

Measures 21-24. K-Board1 has whole rests. K-Board2 has quarter notes. Bass Gt. and P-Bass have eighth-note patterns. Pedals are marked with 'x' and slurs.

25 26 27 28

K-Board1

K-Board2

Bass Gt.

P-Bass

29 30 31 32

33 34 35 36

37 38 39 40

K-Board1

K-Board2

Bass Gt.

P-Bass

41 42 43 44

45 46 47 48

49 50 51 52

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 49-52. K-Board1 has whole rests. K-Board2 has whole notes. Bass Gt. and P-Bass have eighth-note patterns. Measure 50 has a double bar line.

53 54 55 56

Measures 53-56. K-Board1 has whole rests. K-Board2 has whole notes. Bass Gt. and P-Bass have eighth-note patterns. Measure 54 has a double bar line.

57 58 59 60

Measures 57-60. K-Board1 has whole rests. K-Board2 has whole notes. Bass Gt. and P-Bass have eighth-note patterns. Measure 58 has a double bar line.

61 62 63 64

K-Board

K-Board2

Bass Gt.

P-Bass

Measures 61-64. The K-Board part consists of whole rests. The K-Board2 part plays quarter notes. The Bass Gt. and P-Bass parts play eighth-note patterns.

65 66 67 68

Measures 65-68. The K-Board part consists of whole rests. The K-Board2 part plays quarter notes. The Bass Gt. and P-Bass parts play eighth-note patterns.

69 70 71 72

Measures 69-72. The K-Board part consists of whole notes. The K-Board2 part plays quarter notes. The Bass Gt. and P-Bass parts play eighth-note patterns.

73 74 75 76

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 73-76: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

77 78 79 80

Measures 77-80: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

81 82 83 84

Measures 81-84: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

85 86 87 88

K-Board1

K-Board2

Bass Gt.

P-Bass

This system contains measures 85 through 88. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

89 90 91 92

This system contains measures 89 through 92. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

93 94 95 96

This system contains measures 93 through 96. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

97 98 99 100

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 97-100. K-Board1: Sustained chords. K-Board2: Chords. Bass Gt.: Rhythmic pattern. P-Bass: Continuous eighth-note line.

101 102 103 104

Measures 101-104. K-Board1: Sustained chords. K-Board2: Chords. Bass Gt.: Rhythmic pattern. P-Bass: Continuous eighth-note line.

105 106 107 108

Measures 105-108. K-Board1: Sustained chords. K-Board2: Chords. Bass Gt.: Rhythmic pattern. P-Bass: Continuous eighth-note line.

109 110 111 112

K-Board1

K-Board2

Bass Gt

P-Bass

Measures 109-112. K-Board1 and K-Board2 play chords. Bass Gt and P-Bass play a rhythmic pattern of eighth notes.

113 114 115 116

Measures 113-116. K-Board1 and K-Board2 play chords. Bass Gt and P-Bass play a rhythmic pattern of eighth notes.

117 118 119 120

Measures 117-120. K-Board1 and K-Board2 play chords. Bass Gt and P-Bass play a rhythmic pattern of eighth notes.

121 122 123 124

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 121-124. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

125 126 127 128

Measures 125-128. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

129 130 131 132

Measures 129-132. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

133 134 135 136

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 133-136. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

137 138 139 140

Measures 137-140. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

141 142 143 144

Measures 141-144. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

145 146 147 148

K-Board1

K-Board2

Bass Gt.

P-Bass

149 150 151 152

153 154 155 156

157 158

K-Board1

K-Board2

Bass Ct.

P-Bass

THE MONITORING OF A NEUTRINO BIRTH

Music by Pino Danilo Prestinenzi

Clean Guitar

shuttle #2

$$\textcircled{2} = \mathbb{C}$$
$$\textcircled{3} = \text{Gb}$$

⑥ = D

Freely ♩ = 164

1 2 3 4

el.guit.

T
A
B

14-vln. t.

14/vln. t.

8/vlas. 8-vla...

4/fhn.

tba. 4/fhn.

3/obs.

5 6 7 8

<12>
<12>
<12>
<12>
<12>

<7>
<7>
<7>
<7>
<7>

<12>
<12>
<12>
<12>
<12>

<7>
<7>
<7>
<7>
<7>

el.guit. 14-vln.t. 14-vlms. 8-vlas. 8-vla... 4/flm. tba. 3 obs.

Measures 9-12. The guitar part features a melodic line with a trill in measure 12. The strings are in a sustained harmonic texture. Other instruments are silent.

Measures 13-16. The guitar part continues with a melodic line and a trill in measure 15. The strings are in a sustained harmonic texture. Other instruments are silent.

el.guit.

12

18

19

20

T
A
B

0 2 (2) 2 (2) 2 (2) 2 (2) 2 (2) 3 (3) 2 (2) 0 (0) 0

0

14-vln.t.

8-vla.t.

8/vla.s.

4/fhn.

tba.

3/obs.

21

22

23

24

let ring

1 2 2 0 1 2 2 0 1 2 2 0 1 2 2 0

el guit.

25 26 27 28

let ring-----4

T
A
B

(0) (0)

<12>
<12>
<12>
<12>
<12>
<12>

14-vln.t.

8-vla.t.

8-vlas.

4/fhn.

tba.

3/obs.

29 30 31 32

let ring-----4

T
A
B

0 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 5 (5) 3 (3) 2 (2) 2

3 4 4 0

el.guit.

33 34 35 36

let ring -----4

3 4 4 0 3 4 4 0 3 4 4 0 4 (0)

14-vln.t.

8-vla.t.

8-vlas.

4-fm.

tba.

3/obs.

37 38 39 40

let ring

(0) <12> <12> <12> <12> <12> <12> <12> 0 0 0 (0) 2 (2) 3 (3) 0

el.guit.

41 42 43 44

let ring ----- 4

5 (5) 3 (3) 2 (2) 0 (0) 0 (0) 0 (0) 0 (0) 0

4 5 5 0 3 4 4 0

14-vln.t.

8-vla.t. 14-vlns.

8-vlas.

4/fm.

tba.

3/obs.

45 46 47 48

let ring ----- 4

1 2 2 0 0 2 2 0 0 8 0 8 6 6 0 6 0 6 10 10 0

sl. sl.

sl. sl.

el.guit.

49 *let ring*-----4

50

51

52

P.M.--4 P.M.--4 P.M. P.M.

14-vln.t.

8-vla.t. 14-vln.t.

8-vlas. 8-vla.t.

4/fhn.

tba.

3/obs.

53

54

55

56

P.M.---4 P.M.---4 P.M. P.M. P.M.--4 P.M.--4 P.M. P.M.

12

10

el guit.

57 P.M.---4 P.M.---4 P.M. P.M. 58 59 P.M.-4 P.M.-4 P.M. P.M. 60

T 0 0 8 0 0 8 0 8 8-10-11 9 11-10-8 0 0 8 0 0 8 0 8 0 8-10-11 10 11-10-8

A B

14-vln.t.

8-vlns.

8-vlns.

4/vln.

4/vln.

tba.

3/obs.

61 P.M.---4 P.M.---4 P.M. P.M. 62 63 P.M.-4 P.M.-4 P.M. P.M. 64

T 0 0 8 0 0 8 0 8 0 8-10-11 12 11-10-8 0 0 8 0 0 8 0 8 0 8-10-11 10 11-10-8

A B

el.guit.

65 66 67 68

let ring-----

sl. *sl.*

T
A
B

0 8 10 11 7 11 10 8

0 0 0 0 0 0 0 0

14-vln. t.

8-vla. t. 14-vln. t.

8-vlas. 8-vla. t.

4/fhn.

tba.

3/obs.

69 70 71 72

~~~~~

~~~~~

T
A
B

(8) 8

12 12 12 12 12 12

9 9 9 11 9 9

el guit.

73

74

75

76

let ring

3

3

5

3

3

5

3

3

14-vln. t.

8/vla. 8-vla...

14/vlns.

tba. 4/fhn.

3/obs.

77

78

79

80

let ring

H

3

H

H

H

0

0

5

7

(7)

6

7

5

5

7

(7)

el guit.

14/vln.t.

8/vlas. 8-vla.t.

8/vlas. 4/fm.

3/obs.

85

86

87

88

P.M. ----- 4

el.guit.

89 90 91 92

P.M.-----

14-vln.t.

8-vl.a.t.

8-vlas.

4/fhn.

tba.

3/obs.

93 94 95 96

P.M.-----

97 98 99 100

P.M.-----

el.guit.

7 5 5 5 8 5 5 5 7 5 5 5 8 5 5 8

14/vln.t.

8/vla.t.

8/vlas.

4/fm.

tba.

3/obs.

101 102 103 104

P.M.-----

10 8 8 8 8 11 8 8 8 8 10 8 8 8 10 10

105 106 107 108

el guit.

P.M. -----

14-vln. t.

14-vlns.

8-vla. t.

8-vlas.

4/flm.

tba.

3/obs.

109 110 111 112

H 3

H

el guit.

113 114 115 116

T (7) 6 7 5 5 7 (7) (7) 5 7 5

A

B

14-vln.t.

8/vlas. & vla...

14/vln.t.

3/obs.

4/fhn.

tba.

gradually accelerando till bar 127

117 118 119 120

H sl. H sl. H sl. H sl. H

T (5) 7 6 8 7 8 6 7 7 9 8 7 8 8 10 9 10 8 9 9 11 10 11 9 10 10 12

A

B

el guit.

129 130

T
A
B

(0)
(2)
(3)
(0)
(0)
(0)

(0)
(2)
(3)
(0)
(0)
(0)

14-vln.t.

14/vlns.

8/vlas. 8-vla..

4/fhn.

tba.

3/obs.

The image shows a musical score for measures 129 and 130. The score is written for a large ensemble, including an electric guitar (el guit.), tenor, alto, and bass (TAB), 14 violins (14-vln.t.), 14 violas (14/vlns.), 8 violas (8/vlas. 8-vla..), 4 flutes (4/fhn.), tuba (tba.), and 3 oboes (3/obs.). The score is written in a single system with two measures. Measure 129 is marked with a '129' and measure 130 is marked with a '130'. The electric guitar part is written in a single staff with a treble clef and a key signature of one flat. The TAB part is written in a single staff with a bass clef and a key signature of one flat. The other instruments are written in their respective staves with their respective clefs and key signatures. The score includes various musical notations such as notes, rests, and fingerings.

ENERGY RECHARGE SAILS

Music by Pino Danilo Prestinenzi

Bright Rock ♩ = 160

Sheet music for "ENERGY RECHARGE SAILS" by Pino Danilo Prestinenzi. The music is in 4/4 time, Key of D major (indicated by two sharps), and a tempo of 160 BPM. The score is divided into three systems, each containing four measures.

System 1 (Measures 1-4):

- R.Gt. (Right Guitar):** Treble clef, D major key signature. Measures 1-4 show a melodic line with eighth notes. Measure 1: D4, E4, F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4, F#4, E4. Measure 3: D4, E4, F#4, G4, A4, B4. Measure 4: C5, B4, A4, G4, F#4, E4. A "P.M." (Palm Mute) instruction is indicated by a dashed line across measures 1-4.
- T.A.B. (Tuning, Action, Bending):** Shows fret numbers for the Right Guitar. Measure 1: 8, 9, 10, 9, 10, 9. Measure 2: 7, 9, 10, 9, 10, 7. Measure 3: 8, 9, 10, 9, 10, 9. Measure 4: 8, 9, 10, 9, 10, 9.
- Key-B (Key-Bass):** Treble and Bass clefs, D major key signature. Measures 1-4 show a sustained bass line with whole notes. Measure 1: D2. Measure 2: D2. Measure 3: D2. Measure 4: D2.
- B.Gt. (Bass Guitar):** Bass clef, D major key signature. Measures 1-4 show a rhythmic pattern with eighth notes. Measure 1: D2, E2, F#2, G2, A2, B2. Measure 2: C3, B2, A2, G2, F#2, E2. Measure 3: D2, E2, F#2, G2, A2, B2. Measure 4: C3, B2, A2, G2, F#2, E2.

System 2 (Measures 5-8):

- R.Gt. (Right Guitar):** Treble clef, D major key signature. Measures 5-8 show a melodic line with eighth notes. Measure 5: D4, E4, F#4, G4, A4, B4. Measure 6: C5, B4, A4, G4, F#4, E4. Measure 7: D4, E4, F#4, G4, A4, B4. Measure 8: C5, B4, A4, G4, F#4, E4. A "P.M." (Palm Mute) instruction is indicated by a dashed line across measures 5-8.
- T.A.B. (Tuning, Action, Bending):** Shows fret numbers for the Right Guitar. Measure 5: 8, 9, 10, 9, 10, 9. Measure 6: 7, 9, 10, 9, 10, 7. Measure 7: 8, 9, 10, 9, 10, 9. Measure 8: 8, 9, 10, 9, 10, 9.
- Key-B (Key-Bass):** Treble and Bass clefs, D major key signature. Measures 5-8 show a sustained bass line with whole notes. Measure 5: D2. Measure 6: D2. Measure 7: D2. Measure 8: D2.
- B.Gt. (Bass Guitar):** Bass clef, D major key signature. Measures 5-8 show a rhythmic pattern with eighth notes. Measure 5: D2, E2, F#2, G2, A2, B2. Measure 6: C3, B2, A2, G2, F#2, E2. Measure 7: D2, E2, F#2, G2, A2, B2. Measure 8: C3, B2, A2, G2, F#2, E2.

System 3 (Measures 9-12):

- R.Gt. (Right Guitar):** Treble clef, D major key signature. Measures 9-12 show a melodic line with eighth notes. Measure 9: D4, E4, F#4, G4, A4, B4. Measure 10: C5, B4, A4, G4, F#4, E4. Measure 11: D4, E4, F#4, G4, A4, B4. Measure 12: C5, B4, A4, G4, F#4, E4. A "P.M." (Palm Mute) instruction is indicated by a dashed line across measures 9-12.
- T.A.B. (Tuning, Action, Bending):** Shows fret numbers for the Right Guitar. Measure 9: 8, 9, 10, 9, 10, 9. Measure 10: 7, 9, 10, 9, 10, 7. Measure 11: 8, 9, 10, 9, 10, 9. Measure 12: 8, 9, 10, 9, 10, 9.
- Key-B (Key-Bass):** Treble and Bass clefs, D major key signature. Measures 9-12 show a sustained bass line with whole notes. Measure 9: D2. Measure 10: D2. Measure 11: D2. Measure 12: D2.
- B.Gt. (Bass Guitar):** Bass clef, D major key signature. Measures 9-12 show a rhythmic pattern with eighth notes. Measure 9: D2, E2, F#2, G2, A2, B2. Measure 10: C3, B2, A2, G2, F#2, E2. Measure 11: D2, E2, F#2, G2, A2, B2. Measure 12: C3, B2, A2, G2, F#2, E2.

R.Gt.

13 14 15 16

P.M.-----4

T 8 9 8 9 7 9 8 9 8 9

A 9 10 9 10 9 10 9 10 9 10

B 9 10 9 10 9 10 9 10 9 10

Key-B

B-Gt.

17 18 19 20

P.M.-----4

T 8 9 8 9 7 9 8 9 8 9

A 9 10 9 10 9 10 9 10 9 10

B 9 10 9 10 9 10 9 10 9 10

21 22 23 24

P.M.-----4

T 8 9 8 9 7 9 8 9 8 9

A 9 10 9 10 9 10 9 10 9 10

B 9 10 9 10 9 10 9 10 9 10

25 26 27 28

P.M.-----4

T 8 9 8 9 7 9 8 9 8 9

A 9 10 9 10 9 10 9 10 9 10

B 9 10 9 10 9 10 9 10 9 10

R.Gt.

29 30 31 32

P.M.-----4

T 8 8 8 7 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

Key-B

B-Gt.

33 34 35 36

P.M.-----4

T 8 8 8 7 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

Key-B

B-Gt.

37 38 39 40

P.M.-----4

T 8 8 8 7 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

Key-B

B-Gt.

41 42 43 44

P.M.-----4

T 8 8 8 7 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

Key-B

B-Gt.

R.Gt.

45 46 47 48

P.M.-----1

T 8 8 8 7 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

Key-B

B-Gt.

49 50 51 52

P.M.-----1

T 8 8 8 7 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

53 54 55 56

P.M.-----1

T 8 8 8 7 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

57 58 59 60

P.M.-----1

T 8 8 8 7 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

R.Gt. P.M. ----- 4

93 94 95 96

T 8 9 8 9 8 9 7 9 7 7 9 8 9 8 9 8 9

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B

Key-B

B-Gt.

97 98 99 100

T 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B

101 102 103 104

T 8 9 8 9 8 9 7 9 7 9 7 9 8 9 8 9 8 9

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B

105 106 107 108

T 8 9 8 9 8 9

A 10 10 10

B

H H H H

109 110 111 112

R. Gt.

Key-B

B-Gt.

H P H H H

Detailed description: This system contains measures 109 through 112. The Right Guitar (R. Gt.) and Keyboard (Key-B) parts are silent, indicated by whole rests. The Bass Guitar (B-Gt.) part features a complex, rhythmic bass line. It begins with a half note (H) and a piano (P) dynamic marking. The line is composed of eighth and sixteenth notes, often beamed together, with frequent slurs and ties. The pattern repeats with variations in the final measure of each four-measure group.

113 114 115 116

T
A
B

H P H H H

Detailed description: This system contains measures 113 through 116. The Treble (T), Alto (A), and Bass (B) staves are silent. The Bass Guitar (B-Gt.) continues the complex bass line from the previous system, maintaining the same rhythmic and dynamic patterns of eighth and sixteenth notes with slurs and ties.

117 118 119 120

T
A
B

H P H H H

Detailed description: This system contains measures 117 through 120. The Treble (T), Alto (A), and Bass (B) staves are silent. The Bass Guitar (B-Gt.) continues the complex bass line, concluding the sequence with the same rhythmic and dynamic patterns.

121 122 123 124

R. Gt.

Key-B

B-Gt.

H P H H H

125 126 127 128

T
A
B

H P H H H

129 130 131 132

T
A
B

H P H H H

133 134 135 136

R. Gt.

Key-B

B-Gt.

H P H H H

Detailed description: This system contains measures 133 through 136. The R. Gt. and Key-B staves are empty, indicating they are silent during these measures. The B-Gt. staff features a continuous, intricate bass line. Measures 133 and 134 are marked with an accent 'P' (Piano), while measures 135 and 136 are marked with an accent 'H' (Harmonics). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

137 138 139 140

T
A
B

H P H H H

Detailed description: This system contains measures 137 through 140. The T.A.B. staff is empty. The B-Gt. staff continues the complex bass line from the previous system. Measures 137 and 138 are marked with an accent 'P', and measures 139 and 140 are marked with an accent 'H'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

141 142 143 144

T
A
B

H P H H H

Detailed description: This system contains measures 141 through 144. The T.A.B. staff is empty. The B-Gt. staff continues the complex bass line from the previous system. Measures 141 and 142 are marked with an accent 'P', and measures 143 and 144 are marked with an accent 'H'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

145 146 147 148

R. Gt.

Key-B

B-Gt.

H P H H H

149 150 151 152

R. Gt.

Key-B

B-Gt.

H P H H H

153 154 155 156

R. Gt.

Key-B

B-Gt.

H P H H H

157 158 159 160

R.Gt.

Key-B

B-Gt.

H P

P.M.-----4

161 162 163 164

P.M.-----4

165 166 167 168

P.M.-----4

169 170 171 172

P.M.-----4

R.Gt.

173 174 175 176

P.M.-----4

T 7 7 7 8 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

Key-B

B-Gt.

177 178 179 180

P.M.-----4

T 7 7 7 8 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

181 182 183 184

P.M.-----4

T 7 7 7 8 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

185 186 187 188

P.M.-----4

T 7 7 7 8 8 8 8 8
A 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10

R.Gt.

189 190 191 192

P.M.-----4

T 7 9 7 9 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 9 9 9 9 9 9

B 10 10 10 10 10 10 10 10 10 10 10 10

Key-B

B-Gt.

193 194 195 196

P.M.-----4

T 7 9 7 9 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 9 9 9 9 9 9

B 10 10 10 10 10 10 10 10 10 10 10 10

197 198 199 200

P.M.-----4

T 7 9 7 9 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 9 9 9 9 9 9

B 10 10 10 10 10 10 10 10 10 10 10 10

201 202 203 204

P.M.-----4

T 7 9 7 9 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 9 9 9 9 9 9

B 10 10 10 10 10 10 10 10 10 10 10 10

R.Gt. 205 206 207 208

P.M.-----4

T 7 9 7 9 8 9 8 9 8 9 8 9

A 10 10 10 10 10 10 10 10 10 10 10 10

B

Key-B

B-Gt.

209 210 211 212

P.M.-----4

T 7 9 7 9 8 9 8 9 8 10 8 10

A 10 10 10 10 10 10 10 10 10 10 10 10

B

Key-B

B-Gt.

213 214 215 216

P.M.-----4

T 8 10 8 10 8 10 8 10 8 9 8 9

A 10 10 10 10 10 10 10 10 10 10 10 10

B

Key-B

B-Gt.

217 218 219 220

P.M.-----4

T 7 9 7 9 8 9 8 9

A 10 10 10 10 10 10 10 10

B

Key-B

B-Gt.

LOSS SPACE REQUIEM

Music by Pino Danilo Prestinenzi

Moderately ♩ = 170

Sheet music for Loss Space Requiem, Moderately ♩ = 170. The score is written for Left Guitar (L/Gt.) and Right Guitar (R/Gt.) in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat).

The score is divided into five systems, each containing a musical staff and a corresponding guitar tablature (TAB) staff. The tablature includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15) and techniques such as trills (T) and bends (indicated by wavy lines).

System 1: Measures 1-4. The musical staff shows whole notes on the 1st, 2nd, 3rd, and 4th lines. The TAB staff shows corresponding fret numbers.

System 2: Measures 5-8. The musical staff shows a whole note on the 5th line, followed by a half note on the 4th line, and a whole note on the 3rd line. The TAB staff shows corresponding fret numbers and a trill (T) on the 8th fret.

System 3: Measures 9-12. The musical staff shows a whole note on the 3rd line, followed by a half note on the 2nd line, and a whole note on the 1st line. The TAB staff shows corresponding fret numbers and trills (T) on the 9th, 13th, and 15th frets.

System 4: Measures 13-16. The musical staff shows a whole note on the 1st line, followed by a half note on the 2nd line, and a whole note on the 3rd line. The TAB staff shows corresponding fret numbers and trills (T) on the 9th, 13th, and 15th frets.

System 5: Measures 17-20. The musical staff shows a whole note on the 3rd line, followed by a half note on the 2nd line, and a whole note on the 1st line. The TAB staff shows corresponding fret numbers and trills (T) on the 9th, 13th, and 15th frets.

L/Gt..

37 38 39 40

8 10 9 7 6 7

R/Gt.

T T

T 10 6 10 6 5 9 5 9 5 9 5 10 6 6 6

A 12 12 12 12 4 11 4 11 4 11 4 12 12 12 12

B 5 5 5 5 4 4 4 4 4 4 4 5 5 5 5

41 42 43 44

(7) 7 6 (6) 7 7

T T

T 10 6 10 6 5 9 5 9 5 9 5 10 6 6 6

A 12 12 12 12 4 11 4 11 4 11 4 12 12 12 12

B 5 5 5 5 4 4 4 4 4 4 4 5 5 5 5

45 46 47 48

(7) 5 6 7 7 0 0

T T

T 10 6 10 6 5 9 5 9 5 9 5 10 6 6 6

A 12 12 12 12 4 11 4 11 4 11 4 12 12 12 12

B 5 5 5 5 4 4 4 4 4 4 4 0 0 0 0

L/Gt.

49 50 51 52

R/Gt.

49 50 51 52

(0) (0) (0) 0 2 0

53 54 55 56

53 54 55 56

(2) (0) (2) (0) (2) (0) (2) (0)

57 58 59 60

57 58 59 60

(2) (0)

61 62 63 64

61 62 63 64

(2) (0)

HIGH FREQUENCY ECHOS

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 120

lower down volume

L/Gt.1

L/Gt.2

R/Gt.

S/arm.

S/tws.

el.bs.

this part is play with grain delay

L/Gt.1

L/Gt.2

R/Gt.

S/arm.

S/tws.

e.l.bs.

15mb

L/Gt.1

L/Gt.2

R/Gt.

S/arm.

S/tws.

el.bs.

9 10 11 12

(12)10—10(10)—10 10—(10)—10—8—(8)—10 12—(12)—10

13 14 15 16

15mb

L/Gt.1

T
A
B

10 10 10 (10) 10 8 (8) 10 12 (12) 10

L/Gt.2

T
A
B

R/Gt.

T
A
B

S/arm.

S/tws.

e.bs.

T
A
B

17 18 19 20

this part is doubled with grain delay

15_{mb}

L/Gt.1

T
A
B

10 10 (10) 10-12 (12) 13 12 13 (13) 13-15

L/Gt.2

T
A
B

R/Gt.

T
A
B

S/arm.

S/tws.

el.bs.

T
A
B

L/Gt.1
 L/Gt.2
 R/Gt.
 S/arm.
 S/tws.
 el.bs.

21
 22 *sl.*
 23
 24

15 17 17~10-10-10(10) (10) (10) 12

L/Gt.1
 T
 A
 B
 13 12 13-11 (11) 12 15 16-15 (15)13 13(13)

L/Gt.2
 T
 A
 B

R/Gt.
 T
 A
 B

S/arm.
 S/tws.
 el.bs.
 T
 A
 B

The image displays a page of musical notation for guitar and bass. The notation is organized into six systems, each with a label on the left:

- L/Gt.1:** The first system, featuring a treble clef staff with a key signature of two flats (B-flat and E-flat). It includes a guitar tablature (TAB) staff below the musical staff. The TAB staff shows fret numbers (13, 12, 13, 12, 13, 11, 11, 12) and a wavy line indicating a tremolo effect. The musical staff has a whole note rest in the first measure, followed by a series of eighth notes in the second measure, and a whole note rest in the third measure.
- L/Gt.2:** The second system, featuring a treble clef staff with a key signature of two flats. It includes a guitar tablature (TAB) staff below the musical staff. The TAB staff is empty. The musical staff has a whole note rest in the first measure, followed by a series of eighth notes in the second measure, and a whole note rest in the third measure.
- R/Gt.:** The third system, featuring a treble clef staff with a key signature of two flats. It includes a guitar tablature (TAB) staff below the musical staff. The TAB staff is empty. The musical staff has a whole note rest in the first measure, followed by a series of eighth notes in the second measure, and a whole note rest in the third measure.
- S/arm.:** The fourth system, featuring a bass clef staff with a key signature of two flats. It includes a guitar tablature (TAB) staff below the musical staff. The TAB staff is empty. The musical staff has a whole note rest in the first measure, followed by a series of eighth notes in the second measure, and a whole note rest in the third measure.
- S/tws.:** The fifth system, featuring a treble clef staff with a key signature of two flats. It includes a guitar tablature (TAB) staff below the musical staff. The TAB staff is empty. The musical staff has a whole note rest in the first measure, followed by a series of eighth notes in the second measure, and a whole note rest in the third measure.
- el.bs.:** The sixth system, featuring a bass clef staff with a key signature of two flats. It includes a guitar tablature (TAB) staff below the musical staff. The TAB staff is empty. The musical staff has a whole note rest in the first measure, followed by a series of eighth notes in the second measure, and a whole note rest in the third measure.

Score for L/Gt. 1, L/Gt. 2, R/Gt., S/arm., S/tws., and el.bs.

L/Gt. 1

Melody (Treble Clef):

- Measure 1: F#4 (33), G#4, A4 (bent), G#4, F#4.
- Measure 2: F#4 (34), G#4, A4, B4, A4, G#4.
- Measure 3: F#4 (35), G#4, A4, B4, A4, G#4.
- Measure 4: F#4 (36), G#4, A4, B4, A4, G#4.

Technique (TAB):

- Measure 1: 15 — (15) 16
- Measure 2: 13 — (13) 12 — 13 — 11 — (11) — 12
- Measure 3: 15 — 16 — 15

L/Gt. 2

Melody (Treble Clef):

- Measure 1: Rest
- Measure 2: Rest
- Measure 3: Rest
- Measure 4: Rest

Technique (TAB):

- Measure 1: Rest
- Measure 2: Rest
- Measure 3: Rest
- Measure 4: Rest

R/Gt.

Melody (Treble Clef):

- Measure 1: Rest
- Measure 2: G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 3: G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 4: G4, A4, B4, A4, G4, F#4, E4, D4.

Technique (TAB):

- Measure 1: Rest
- Measure 2: 4 — 4 — 4 — 3 — 3 — 3
- Measure 3: 4 — 3 — 3 — 3 — 3 — 3
- Measure 4: (3) — (3)

S/arm.

Melody (Treble Clef):

- Measure 1: Rest
- Measure 2: Rest
- Measure 3: Rest
- Measure 4: Rest

Technique (TAB):

- Measure 1: Rest
- Measure 2: Rest
- Measure 3: Rest
- Measure 4: Rest

S/tws.

Melody (Treble Clef):

- Measure 1: F#4, G#4, A4, B4, A4, G#4, F#4.
- Measure 2: F#4, G#4, A4, B4, A4, G#4, F#4.
- Measure 3: F#4, G#4, A4, B4, A4, G#4, F#4.
- Measure 4: F#4, G#4, A4, B4, A4, G#4, F#4.

Technique (TAB):

- Measure 1: Rest
- Measure 2: Rest
- Measure 3: Rest
- Measure 4: Rest

el.bs.

Melody (Bass Clef):

- Measure 1: Rest
- Measure 2: F#3, G#3, A3, B3, A3, G#3, F#3, E3.
- Measure 3: F#3, G#3, A3, B3, A3, G#3, F#3, E3.
- Measure 4: F#3, G#3, A3, B3, A3, G#3, F#3, E3.

Technique (TAB):

- Measure 1: Rest
- Measure 2: 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1
- Measure 3: 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1
- Measure 4: 1 — 1 — 1 — 1 — 1 — 1 — 1 — 1

The musical score for "The Wind" by Peter Max is presented in a multi-staff format. The score includes parts for Lead Guitar 1 (L/Gt.1), Lead Guitar 2 (L/Gt.2), Rhythm Guitar (R/Gt.), String Arrangement (S/arm.), String Twos (S/tws.), and Electric Bass (el.bs.).

L/Gt.1: This part features a melodic line in the key of B-flat major. It includes a 37-measure phrase, a 38-measure phrase with a wavy line indicating a vibrato or sustain, a 39-measure phrase, and a 40-measure phrase with slurs. The tablature below the staff shows fret numbers: (15)13—13—12, 13—(13)—12—13—10, (10)—8—10, 10—5—5—3—3—5—3.

L/Gt.2: This part is mostly silent, with a few notes in the final measure. The tablature shows a 7-measure phrase.

R/Gt.: This part features a rhythmic pattern of eighth notes. It includes a 3-measure phrase, a 4-measure phrase, a 4-measure phrase, and a 3-measure phrase. The tablature shows fret numbers: (3), 4—4—4—3, 4—4—3, (3), 3—3—3—3—3, 3—3.

S/arm.: This part is mostly silent, with a few notes in the final measure.

S/tws.: This part features a melodic line in the key of B-flat major. It includes a 3-measure phrase, a 4-measure phrase, a 4-measure phrase, and a 3-measure phrase. The tablature shows fret numbers: (3), 4—4—4—3, 4—4—3, (3), 3—3—3—3—3, 3—3.

el.bs.: This part features a rhythmic pattern of eighth notes. It includes a 3-measure phrase, a 4-measure phrase, a 4-measure phrase, and a 3-measure phrase. The tablature shows fret numbers: 1—1—1—1—1—1—1—1, 1—1—1—1—1—1—1—1, 1—1—1—1—1—1—1—1, 1—1—1—1—1—1—1—1.

41 *~~~~~* *H* 42 *~~~~~* 43 *sl.* 44 *~~~~~* *H* *~~~~~*

L/Gt.1

~~~~~ *H* *~~~~~* *~~~~~* *~~~~~* *~~~~~* *H* *~~~~~*

T (3)-3—3-3-4-3-3 (3) (3)-4—6 6-8 5—3-5 3 (3)-3—3-3-4-3-3

A

B

L/Gt.2

~~~~~ *H* *~~~~~* *~~~~~* *~~~~~* *~~~~~* *H* *~~~~~*

T (7)-7—7-7-8-7-7 (7) 7 (7)-7—7-7-8-7-7

A

B

R/Gt.

let ring -----|

T (3) 4 4 4 4 3 3 3 (3)

A (3) 3 3 3 3 3 3 (3)

B 3-3—3—3—3 3—3

S/arm.

S/tws.

el.bs.

1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1

Score for L/Gt.1, L/Gt.2, R/Gt., S/arm., S/tws., and el.bs.

L/Gt.1

Musical notation (treble clef) and guitar tablature (T, A, B strings) for measures 45-48. Measure 45 includes a tremolo. Measure 48 includes a slide (*sl.*) and a tremolo.

L/Gt.2

Musical notation (treble clef) and guitar tablature (T, A, B strings) for measures 45-48. Measure 45 includes a tremolo. Measure 48 includes a slide (*sl.*) and a tremolo.

R/Gt.

Musical notation (treble clef) and guitar tablature (T, A, B strings) for measures 45-48. Measure 45 includes a tremolo. Measure 48 includes a slide (*sl.*) and a tremolo.

S/arm.

Musical notation (treble and bass clefs) for measures 45-48. Measure 45 includes a tremolo. Measure 48 includes a slide (*sl.*) and a tremolo.

S/tws.

Musical notation (treble and bass clefs) for measures 45-48. Measure 45 includes a tremolo. Measure 48 includes a slide (*sl.*) and a tremolo.

el.bs.

Musical notation (bass clef) and guitar tablature (T, A, B strings) for measures 45-48. Measure 45 includes a tremolo. Measure 48 includes a slide (*sl.*) and a tremolo.

Let ring -----

49 *sl.* 50 51 52

L/Gt.1

sl.

5-5 3-5-5-12 13 12 13-11 (11) 12 15 (15)-16

L/Gt.2

sl.

5-5 3-5-5-8 8

R/Gt.

let ring -----

(3) (3) 4 4 4 4 3 3 (3) (3)

3 3 3 3 3 3 3

S/arm.

S/tws.

el.bs.

1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1

53 54 55 56

L/Gt.1

TAB 13 (13) (13) (13)

L/Gt.2

TAB

R/Gt.

let ring

TAB (3) (3)

S/arm.

S/tws.

el.bs.

TAB 1 (1) (1) (1)

Score for L/Gt.1, L/Gt.2, R/Gt., S/arm., S/tws., and el.bs. (Electric Bass).

The score is written in B-flat major (two flats) and 4/4 time. It consists of two measures.

L/Gt.1: Treble clef. Measure 1: Whole note G4 (fingering 37) with a tremolo line above. Measure 2: Whole note G5 (fingering 58) with a tremolo line above.

L/Gt.2: Treble clef. Measure 1: Whole rest. Measure 2: Whole rest.

R/Gt.: Treble clef. Measure 1: Whole rest. Measure 2: Whole rest.

S/arm.: Treble and Bass clefs. Measure 1: Whole rest in both staves. Measure 2: Whole rest in both staves.

S/tws.: Treble and Bass clefs. Measure 1: Whole rest in both staves. Measure 2: Whole rest in both staves.

el.bs.: Bass clef. Measure 1: Whole note G2 (fingering 1) with a tremolo line above. Measure 2: Whole note G3 (fingering 1) with a tremolo line above.

Tablature (TAB) is provided for L/Gt.1 and el.bs. in both measures, showing fret numbers in parentheses: (13) for L/Gt.1 and (1) for el.bs.

THE SYNTHETIC MUSIC LESSON

Music by Pino Danilo Prestinenzi

Dropped D
⑥ = D

♩ = 100

Free time

s. guit.

1 2 3

let ring ----- 4

4 5 6

let ring ----- 4

7 8 9

let ring ----- 4

10 11 12

let ring ----- 4

13 14 15

let ring ----- 4

let ring ----- 4

16 17 18

let ring-----

TAB

0 0 7 0 11 11 0 9 0 0 9 0 9 9 (9)

19 20 21

TAB

22 23 24

TAB

25 26 27

TAB

28 29 30

let ring-----

TAB

0 0 0 2 0

31 32 33

let ring --+ p let ring-----

TAB

0 0 0 2 5 4 2 0 0 0 2 4 4 5 0 (0)

34 35 36

let ring

TAB (0)

37 38 39

let ring P let ring

TAB 0 0 0 2 0 0 0 2 5 4 2 0 0 0 0 2 0

40 41 42

let ring P let ring

TAB 0 0 0 2 5 4 2 0 7 6 7 7 6 7 7 6 7 6

43 44 45

TAB (6)

46 47 48

TAB

49 50 51

let ring P let ring

TAB 0 0 0 2 0 0 0 2 5 4 2 0 0 0 0 2 0

52 *P* 53 54

let ring *P* *let ring*

TAB

0 0 0 2 5 4 2 0 7 6 7 7 6 7 7 6 7 7 6 7

55 *sl.* 56 57

let ring *sl.*

TAB

7 9 0 9 9 7 9 9 7 9 9 9 11 12 12 12

58 59 60

let ring *let ring*

TAB

0 7 7 0 7 0 0 0 0 0 0 0 0 0 0 0

61 *P* 62 63

let ring *P*

TAB

2 2 2 0 0 0 0 5 7 5 4 7 4 0 5 0

64 65 66 *sl.*

let ring *sl.*

TAB

2 2 2 2 3 0 0 3 5 8 7 9 10 10

70 71 72

let ring

sl.

let ring

15 16 16 15 16 0 16 15 16 17 19 19 19 19 14 14 14

0 0 0

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves. The top staff is a standard musical notation for guitar, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in eighth and quarter notes, with some measures containing wavy lines indicating a "let ring" instruction. The bottom staff is a guitar tablature, with the letters "T", "A", and "B" on the left side. It shows the fret numbers for each string, corresponding to the notes in the melody above. The tablature includes numbers like 14, 10, 9, 7, 5, 8, and 0, indicating the fret position for each note.

SYNTHETIC DREAMS

Music by Pino Danilo Prestinenzi

Moderately Slow ♩ = 80

The musical score is written for a 4/4 piece in D major, moderately slow (80 bpm). It features a violin, electric guitar, and bass guitar. The electric guitar has two parts: a melodic line and a harmonic line. The bass guitar has a melodic line and a harmonic line. The drums are indicated by a drum staff.

Violin (vln.): The melody is composed of eighth and quarter notes, with a repeating pattern of eighth notes and quarter notes. It is marked with a '1' above the first measure.

Electric Guitar (el.guit.): The electric guitar part is a harmonic line, indicated by a dashed line and the label 'P.M.'. It consists of a series of chords (T, A, B) and is marked with a '1' above the first measure.

Bass Guitar (b.g.): The bass guitar part is a melodic line, indicated by a dashed line and the label 'P.M.'. It consists of a series of chords (T, A, B) and is marked with a '1' above the first measure.

Drums (B/Drum): The drums are indicated by a drum staff, showing a simple pattern of eighth and quarter notes.

Electric Bass (el.bs.): The electric bass part is a melodic line, indicated by a dashed line and the label 'P.M.'. It consists of a series of chords (T, A, B) and is marked with a '1' above the first measure.

Drum (B/Drum): The drums are indicated by a drum staff, showing a simple pattern of eighth and quarter notes.

9 10 11 12

vln.

el.guit.

P.M.

n.guit.

b.g. cga.

h.clap.

B/Drum

13 14 15 16

vln.

el.guit.

P.M.

n.guit.

b.g. cga.

h.clap.

B/Drum

17 18 19 20

vln.

el.guit.

P.M. ----- 4

n.guit.

T
A
B

h.clap.

h.bs. bgo.cga.

B/Drum

21 22 23 24

vln.

el.guit.

P.M. ----- 4

n.guit.

T
A
B

h.clap.

h.bs. bgo.cga.

B/Drum

25 26 27 28

vln.

el.guit.

P.M. ----- 4

T
A
B

3 5 4 4 5 5 4 4 5 5 7 6 6 7 7 6 6 7 5 5 4 4 5 5 4 4 5 5 7 6 6 7 7 6 6 7 5

n.guit.

T
A
B

bgo...

el.bs.

h.cl...

B/Drum

29 30 31 32

vln.

el.guit.

P.M. ----- 4

T
A
B

3 5 4 4 5 5 4 4 5 5 7 6 6 7 7 6 6 7 5 5 4 4 5 5 4 4 5 5 7 6 6 7 7 6 6 7 5

n.guit.

T
A
B

bgo...

el.bs.

h.cl...

B/Drum

41 42 43 44

vln.

el.guit.

n.guit.

h.clap. el.bs. bgo.cga.

B/Drum

let ring ----- 4

45 46 47 48

let ring ----- 4

49 50 51 52

vln.

el.guit.

n.guit.

h.clap. el.bs. bgo.cga.

B/Drum

let ring

53 54 55 56

let ring

57 58 59 60

vln.

el.guit.

n.guit.

let ring -----

TAB

h.clap. el.bs. bgo...

h.clap. el.bs.

B/Drum

61 62 63 64

P.M. -----

TAB

65 66 67 68

vln.

el.guit.

P.M. ----- 4

T
A
B

n.guit.

bgo...

el.bs.

h.cl...

B/Drum

69 70 71 72

vln.

el.guit.

P.M. ----- 4

T
A
B

n.guit.

bgo...

el.bs.

h.cl...

B/Drum

73 74 75 76

vln.

el.guit.

P.M.-----4

T
A
B

n.guit.

bgo...

el.bs.

h.cl...

B/Drum

77 78 79 80

el.guit.

P.M.-----4

T
A
B

n.guit.

bgo...

el.bs.

h.cl...

B/Drum

81 82 83 84

vln.

el.guit.

P.M. ----- 4

T
A
B

3 5 7 6 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 5 3 5 7 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 5 3

n.guit.

T
A
B

bjo.cga.

h.clap.

B/Drum

85 86 87 88

vln.

el.guit.

P.M. ----- 4

T
A
B

3 5 7 6 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 5 3 5 7 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 5 3

n.guit.

T
A
B

bjo.cga.

h.clap.

B/Drum

89 90 91 92

vln.

el.guit.

P.M.

n.guit.

h.clap. el.bs. bgo.cga.

B/Drum

93 94 95 96

noise#1 noise#2

97 98 99 100

vln.

el.guit.

n.guit.

bgo.cga.

h.clap. el.bs.

B/Drum

101 102 103 104

105

vln.

el.guit.

n.guit.

bgo c...

h.clap. el.bs.

B/Drum

SYNTHETIC DREAMS

(Final)

Music by Pino Danilo Prestinenzi

March ♩ = 110

el.guit.

let ring

1 2 3

0 0 2 2 2 0 0 0 0 0 5 5 5 0 0 0 0 8 8 8 0 0

3 5 8

K-B/Crys.

el.bs.

4 5 6

let ring

0 0 6 6 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 0

6 3 5

7 8 9

let ring

0 0 8 8 8 0 0 0 0 6 6 0 0 0 0 2 2 2 0 0

8 6 3

el. guit.

let ring

10 11 12

5 8 6

K-B/Crys.

el. bs.

13 14 15

let ring

3 5 8

16 17 18

let ring

6 3 5

Detailed description of the musical score: The score is written for three instruments: electric guitar (el. guit.), K-B/Crys. (likely keyboard or crystal), and electric bass (el. bs.). The key signature has one flat (B-flat). The score is organized into three systems, each containing three measures. The first system covers measures 10, 11, and 12; the second system covers measures 13, 14, and 15; and the third system covers measures 16, 17, and 18. The electric guitar part (top staff) features a melodic line with accents (>) and a 'let ring' instruction. The K-B/Crys. part (middle staff) has a consistent rhythmic pattern. The electric bass part (bottom staff) provides a steady accompaniment. Fingering numbers are provided for the guitar and bass parts.

el. guit.

19 *let ring* ----- 1

20

21

K-B/Crys.

el. lbs.

22

(3)

COVENANT DO YOU COPY

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 90

Sheet music for the song "COVENANT DO YOU COPY" by Pino Danilo Prestinenzi. The tempo is Moderately Slow Rock, 90 beats per minute. The music is written for a 4/4 time signature.

The score is divided into three systems, each containing five staves:

- Staff 1 (R/Ct):** Right/Center channel, Treble clef.
- Staff 2 (D):** Drums, Treble clef.
- Staff 3 (deep-shift):** Deep-shift channel, Treble clef.
- Staff 4 (c-bells):** C-bells channel, Treble clef.
- Staff 5 (cl. bc):** Cl. bc channel, Bass clef.

The music is written in a key signature of one flat (Bb) and a 4/4 time signature. The tempo is Moderately Slow Rock, 90 beats per minute. The score is divided into three systems, each containing five staves. The first system covers measures 1 to 2, the second system covers measures 3 to 4, and the third system covers measures 5 to 6. The notation includes various musical symbols such as notes, rests, and dynamic markings.

7 8

R/Gt.

deep-shift

c-bells

cl bs

9 10

T

B

11 12

T

B

13 14

R/Gt.

deep-shift

c-bells

cl. bs.

Detailed description: This block contains the musical notation for measures 13 and 14. The R/Gt. part has a whole rest in both measures. The deep-shift part has a half note in measure 13 and a whole note in measure 14. The c-bells part has a half note in measure 13 and a whole note in measure 14. The cl. bs. part has a half note in measure 13 and a whole note in measure 14.

15 16

T

A

B

Detailed description: This block contains the musical notation for measures 15 and 16. The T part has a whole rest in both measures. The A part has a half note in measure 15 and a whole note in measure 16. The B part has a half note in measure 15 and a whole note in measure 16. The cl. bs. part has a half note in measure 15 and a whole note in measure 16.

17 18

T

A

B

Detailed description: This block contains the musical notation for measures 17 and 18. The T part has a whole rest in both measures. The A part has a half note in measure 17 and a whole note in measure 18. The B part has a half note in measure 17 and a whole note in measure 18. The cl. bs. part has a half note in measure 17 and a whole note in measure 18.

19 20

R/Gt.

deep-shift

c-bells

el. ps.

21 22

23 24

25 26

R/Ct.

deep-shift

e-bells

ol. bs.

27 28

29 30

31 32

R/Ct.

deep-shift

c-bells

cl. bs.

33 34

35 36

The image displays three systems of musical notation, numbered 31-32, 33-34, and 35-36. Each system includes four staves: R/Ct. (Right/Contrabass), deep-shift, c-bells, and cl. bs. (Clarinete Bass). The R/Ct. part is a single melodic line. The deep-shift part consists of two staves with a wide interval, often spanning an octave. The c-bells part also consists of two staves with a wide interval. The cl. bs. part is a single melodic line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (Bb). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

37 38

R/Ct.

deep-shift

c-bells

cl. hgs.

39 40

T

A

B

41 42

T

A

B

43 44

R/Ct.

deep-shift

c-bells

cl. bc

45 46

T
A
B

47 48

T
A
B

49 50

R/Gt.

deep-shift

c-bells

cl. bs.

51 52

53 54

55 56

R/Ct.

deep-shift

c-bells

cl. bc.

57 58

59 60

(♩ = ♩²)

61

R/Gt.

2 2 2 2 3 3 2 3 5

0 2 0 2 0 3 2 0 5

62

(5) 5 2 5 2 0 3 3 5 5 6 2

deep-shift

c-bells

cl. hcs

(♩ = ♩)

63

let ring

sl.

5 5 6 6 6 6 8 8

(2) 2 2 3 3 3 5

64

(8) 8 5 5 8 10 10 10 7 9 10 7

sl.

sl.

sl.

sl.

65

let ring

P

H

66

P

sl.

sl.

10 10 8 8 8 8 10 10

(7) 7 7 7 7 7 7 10 10

(10) 10 10 8 8 8 11 10 11 10

7 7 7 7 7 7 7 7

67 *let ring* *P* *H* *P* *sl.* *sl.*

68

10 10 8 8 8 8 10 10 (10) 10 10 8 8 8 11 10 11 10

7 7 7 7 7 7 7 7 7 7 7 7 7 7

R/Gt.

deep-shift

c-bells

cl bs.

69 *P.M.* *P.M.* *P.M.* *P.M.*

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

71 *P.M.* *P.M.* *P.M.*

(0) 0 (0) 0 (0) 0

(3) 0 (3) 0 (3) 0

(0) 0 (0) 0 (0) 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

73 74

R/Gt.

deep-shift

c-bells

el. bs.

75 76

77 78

79 80

R/Ct.

deep-shift

c-bells

cl. bs.

81 82

83 84

This musical score segment covers measures 79 through 84. It is organized into three systems, each containing four staves. The staves are labeled on the left as R/Ct. (Right/Contrabass), deep-shift, c-bells, and cl. bs. (Clarinet Bass). The key signature is one flat (B-flat). Measures 79 and 80 show the R/Ct. staff with whole rests, while the other three staves have musical notation. Measures 81 and 82 continue this pattern. Measures 83 and 84 show the R/Ct. staff with whole rests, and the other three staves with musical notation. The cl. bs. staff features a complex, fast-moving line with many beamed sixteenth and thirty-second notes.

85 86

R/Gt.

deep-shift

c-bells

cl. bc.

87 88

T

A

B

($\text{♩} = \text{♩}$)

89 90

H

H

P

H

P.M. -----4

P

P.M. -----4

H

7 0 7 7 5 6 7

X X X

6 5 7

X X X 5 7 7 (7)

R/Gt.

91 H H P H

H H P.M.-----4 P P.M.-----4 H

7 0 7 7 5 6 5 X X X 6 5 7 X X X 5 7 7 (7)

deep-shift

c-bells

d.bs.

93 H H P.M.---4 P.M.-----4 H

7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

deep-shift

c-bells

d.bs.

95 H H P.M.-----4 P P.M.-----4 H

7 0 7 7 5 6 5 X X X 6 5 7 X X X 5 7 7 (7)

deep-shift

c-bells

d.bs.

97 H H P H

H H P.M.-----4 P P.M.-----4 H

7 0 7 7 5 6 7 X X X 6 5 7 X X X 5 7 7 (7)

R/Gt.

deep-shift

c-bells

cl. hcs

99 H H P H

H H P.M.-----4 P P.M.-----4 H

7 0 7 7 5 6 5 X X X 6 5 7 X X X 5 7 7 (7)

101 H H P H

H H P.M.---4 P.M.-----4 H

7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

109 110

R/Gt.

deep-shift

c-bells

cl. bc.

111 112

113 114

115 116

R/Gt

deep-shift

c-bells

ol bs

This system contains measures 115 and 116. The R/Gt part features a complex, multi-measure rest spanning both measures. The deep-shift part consists of a single note in measure 115, followed by a multi-measure rest in measure 116. The c-bells part has a single note in measure 115, followed by a multi-measure rest in measure 116. The ol bs part features a continuous eighth-note pattern with a multi-measure rest in measure 116.

117 118

This system contains measures 117 and 118. The R/Gt part features a complex, multi-measure rest spanning both measures. The deep-shift part consists of a single note in measure 117, followed by a multi-measure rest in measure 118. The c-bells part has a single note in measure 117, followed by a multi-measure rest in measure 118. The ol bs part features a continuous eighth-note pattern with a multi-measure rest in measure 118.

119 120

This system contains measures 119 and 120. The R/Gt part features a complex, multi-measure rest spanning both measures. The deep-shift part consists of a single note in measure 119, followed by a multi-measure rest in measure 120. The c-bells part has a single note in measure 119, followed by a multi-measure rest in measure 120. The ol bs part features a continuous eighth-note pattern with a multi-measure rest in measure 120.

121 122

R/Gt.

deep-shift

c-bells

cl. bc.

123 124

125 126

127 128

R/Gt

deep-shift

c-bells

ol bs

129 130

let ring

131 132

let ring

133

let ring -----4

R/Gt.

10 13 10 0 13 10 10

0

134

0 10 13 10 0 13 10 10

0

deep-shift

c-bells

cl. bs.

135

let ring -----4

9 11 9 0 11 9 9

0

136

0 9 11 9 0 11 9 9

0

137

let ring -----4

7 10 7 0 10 7 7

0

138

0 7 10 7 0 10 7 7

0

139 140

let ring -----4

R/Gl.

9 11 9 0 11 9 9 0 9 11 9 0 11 9 9

0

deep-shift

c-bells

el. bas.

141 142

let ring -----4

10 13 10 0 13 10 10 0 10 13 10 0 13 10 10

0

143 144

let ring -----4

9 11 9 0 11 9 9 0 9 11 9 0 11 9 9

0

145 146

R/Gt.

let ring ----- 4

7 10 7 0 10 7 7 0 7 10 7 0 10 7 7

0

deep-shift

c-bells

cl. bs.

147 148

let ring ----- 4

7 10 7 0 10 7 7 0 7 10 7 0 10 7 7

0

149 150

let ring ----- 4

7 10 7 0 10 7 7 0 7 10 7 0 10 7 7

0

151

R/Gt.

let ring ----- 4

7 10 7 0 10 7 7

0

152

7 10 7 0 10 7 7

0

deep-shift

c-bells

cl. bs.

153

let ring ----- 4

7 10 7 0 10 7 7

0

THE HOST

(part.1)

Music by Pino Danilo Prestinenzi

Moderately Fast ♩ = 167

R/Gt.1
T
A
B

R/Gt.2
T
A
B

h.clap. bgo...
4/4
4/4

1 2 3 4

5 6 7 8

9 10 11 12

This musical score is for the first part of 'THE HOST' by Pino Danilo Prestinenzi. It is written for a guitar duo (R/Gt.1 and R/Gt.2) and a percussionist (h.clap. bgo...). The tempo is 'Moderately Fast' with a quarter note equal to 167 beats per minute. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems, each containing four measures. Measures 1-4 are in the first system, 5-8 in the second, 9-12 in the third, and 13-16 in the fourth. Each system has a grand staff for the guitar duo (treble and bass clefs) and a grand staff for the percussion (two staves). The guitar parts are currently blank, while the percussion parts show a simple rhythmic pattern of quarter notes.

R/Gt.1

13 14 15 16

T
A
B

R/Gt.2

T
A
B

h.c.l... bgo...

17 18 19 20

T
A
B

T
A
B

21 22 23 24

T
A
B

T
A
B

0

R/Gt.1
 R/Gt.2
 h.clapbgo.c...

25 *let ring* P.M. 0 3 0 3 0
 26 *let ring* P.M. 0 3 0 3 0
 27 *let ring* P.M. 0 3 0 3 0
 28 *let ring* P.M. 0 3 0 3 0

29 *let ring* P.M. 3 0 3 0 3
 30 *let ring* P.M. 3 0 3 0 3
 31 *let ring* P.M. 3 0 3 0 3
 32 *let ring* P.M. 3 0 3 0 3

33 *let ring* P.M. 0 3 0 3 0
 34 *let ring* P.M. 0 3 0 3 0
 35 *let ring* P.M. 0 3 0 3 0
 36 *let ring* P.M. 0 3 0 3 0

5 (5) (5) 0

2 (2) 2 1 2 1 (1) 2 4 2 4 4 4 2 4

R/Gt.1

37 38 39 40

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

B 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

R/Gt.2

5 (5) (5) 0

h.clapphgoc...

41 42 43 44

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

B 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

T 2 (2)-2 1-2 1 (1)-2 4-2 4-4 4-4 4-2-4

A 2 (2)-2 1-2 1 (1)-2 4-2 4-4 4-4 4-2-4

B 2 (2)-2 1-2 1 (1)-2 4-2 4-4 4-4 4-2-4

45 46 47 48

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

B 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

T 5 (5) (5) 0

A 5 (5) (5) 0

B 5 (5) (5) 0

R/Gt.1

49 *let ring* P.M. 50 *let ring* P.M. 51 *let ring* P.M. 52 *let ring* P.M.

R/Gt.2

53 *let ring* P.M. 54 *let ring* P.M. 55 *let ring* P.M. 56 *let ring* P.M.

h.clapbgo.c...

57 *let ring* P.M. 58 *let ring* P.M. 59 *let ring* P.M. 60 *let ring* P.M.

R/Gt.1

61 62 63 64

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

B 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

R/Gt.2

5 (5) (5) 0

h.clapphgoc...

65 66 67 68

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

B 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

T 2 (2)-2 1-2 1 (1)-2 4-2 4-4 4-4 4-2-4

A 2 (2)-2 1-2 1 (1)-2 4-2 4-4 4-4 4-2-4

B 2 (2)-2 1-2 1 (1)-2 4-2 4-4 4-4 4-2-4

69 70 71 72

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

B 0-2 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

T 5 (5) (5) 0

A 5 (5) (5) 0

B 5 (5) (5) 0

73 74 75 76

let ring *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

77 78 79 80

let ring *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

81 82 83 84

let ring *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

R/Gt.1

R/Gt.2

h.clapbgo.c...

R/Gt.1

85 86 87 88

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0 2 3 0 2 0 0 2 3 0 2 0

B 0 2 3 0 2 0 0 2 3 0 2 0

R/Gt.2

5 (5) (5) 0

h.clapphgoc...

89 90 91 92

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0 2 0 0 2 0 0 2 0 0 2 0

B 0 2 0 0 2 3 0 2 0 0 2 3

T 2 (2)-2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

A 2 (2)-2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

B 2 (2)-2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

93 94 95 96

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0 2 3 0 2 0 0 2 3 0 2 0

B 0 2 3 0 2 0 0 2 3 0 2 0

T 5 (5) (5) 0

A 5 (5) (5) 0

B 5 (5) (5) 0

R/Gt.1

97 *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M.

T 0 3 0 3 0 0 3 0 3 0 3 0
A 0 2 0 0 2 3 0 2 0 0 2 3
B

R/Gt.2

T 2 (2) 2 1 2 1 (1) 2 4 2 4 4 4 4 2 4
A
B

h.clapboc...

101 *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M.

T 3 0 3 0 3 3 0 3 0 3 0 3
A 0 2 3 0 2 0 0 2 3 0 2 0
B

T 5 (5) (5)
A
B

105 *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M. *let ring* P.M.

T 4 4 4 4 4 4 4 4 4 4 4 4
A 2 0 0 2 3 0 2 0 0 2 3 0
B

R/Gt.1

121 122 123 124

let ring *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4

2 0 0 2 3 0 2 0 0 2 3 0

R/Gt.2

T
A
B

hclapbgo.c...

125 126

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2

THE HOST

(part.2)

Music by Pino Danilo Prestinenzi

Moderately Fast Rock ♩ = 150

Lost Org.

R/Gt.

D

el.bs.

1 2 3 4

H

P.M.-----4 P.M. H P.M.-----4 P.M.

5 6 7 8

H H

P.M. -4 H P.M. -4 P.M. H P.M.-----4 P.M. P.M. -4

9 10 11 12

H H

P.M.-----4 P.M. H P.M.-----4 P.M. P.M. -4 H P.M. -4

(5) 5 4 2 2 4 4 4 4 5 4 2 4 X-X 4 4 X-X 2 4 4 4 2 4 5 4 2 5 5 4 2

(5) 5 4 2 2 4 4 4 4 5 4 2 4 X-X 4 4 X-X 2 4 4 4 2 4 5 4 2 5 5 4 2

(5) 5 4 2 2 4 4 4 4 5 4 2 4 X-X 4 4 X-X 2 4 4 4 2 4 5 4 2 5 5 4 2

5 5 3 5 6 5 3 5 X-X 5 5 X-X 3 5 5 5 3 5 6 5 3 6 (6) 6 5 3 3 5 5 5

5 5 3 5 6 5 3 5 X-X 5 5 X-X 3 5 5 5 3 5 6 5 3 6 (6) 6 5 3 3 5 5 5

5 5 3 5 6 5 3 5 X-X 5 5 X-X 3 5 5 5 3 5 6 5 3 6 (6) 6 5 3 3 5 5 5

13 14 15 16

Lost Org.

R/Gt.

el.bs.

H

P.M.

H P.M. -----4

P.M.

P.M. -----4

P.M.

17 18 19 20

H

H

H

H

P.M. -----4

P.M.

P.M. -4

H

P.M. -4

P.M.

21 22 23 24

H

H

H

H

H

P.M. -----4

P.M.

P.M. -----4

P.M.

H

25 26 27 28

Lost Org.

R/Gt.

el.bs.

H

P.M. -----4 P.M. P.M. -4 H P.M. -4 P.M. H P.M. -----4

29 30 31 32

H

P.M. P.M. -----4 P.M. H P.M. -----4 P.M.

33 34 35 36

H

P.M. -4 H P.M. -4 P.M. H P.M. -----4 P.M. P.M. -4

T

A

B

7 7 5 7 8 7 5 8 (8) 8 7 5 5 7 7 7 8 7 5 7 X X 7 7 X X 5 7 7 7 5 7

7 7 5 7 8 7 5 8 (8) 8 7 5 5 7 7 7 8 7 5 7 X X 7 7 X X 5 7 7 7 5 7

7 7 5 7 8 7 5 8 (8) 8 7 5 5 7 7 7 8 7 5 7 X X 7 7 X X 5 7 7 7 5 7

8 8 6 8 9 8 6 8 8 8 6 8 X X 8 8 X X 6 8 8 8 6 8 9 8 6 9 8 8 6 9

8 8 6 8 9 8 6 8 8 8 6 8 X X 8 8 X X 6 8 8 8 6 8 9 8 6 9 8 8 6 9

8 8 6 8 9 8 6 8 8 8 6 8 X X 8 8 X X 6 8 8 8 6 8 9 8 6 9 8 8 6 9

9 9 8 6 6 8 8 8 9 8 6 8 X X 8 8 X X 6 8 8 8 6 8 9 8 6 9 9 8 6

9 9 8 6 6 8 8 8 9 8 6 8 X X 8 8 X X 6 8 8 8 6 8 9 8 6 9 9 8 6

9 9 8 6 6 8 8 8 9 8 6 8 X X 8 8 X X 6 8 8 8 6 8 9 8 6 9 9 8 6

Lost Org.

37 38 39 40

R/Gt.

P.M. -----4 P.M. H P.M. -----4 P.M. P.M. -4 H P.M. -4

T
A
B

9 9 7 9 10 9 7 9 X X 9 9 X X 7 9 9 9 7 9 10 9 7 10 (10) 10 9 7 7 9 9 9
 9 9 7 9 10 9 7 9 X X 9 9 X X 7 9 9 9 7 9 10 9 7 10 (10) 10 9 7 7 9 9 9
 9 9 7 9 10 9 7 9 X X 9 9 X X 7 9 9 9 7 9 10 9 7 10 (10) 10 9 7 7 9 9 9

cl. bs.

41 42 43 44

H P.M. -----4 P.M. P.M. -----4 P.M.

T
A
B

10 9 7 9 X X 9 9 X X 7 9 9 9 7 9 10 9 7 10 10 9 7 10 10 8 10 11 10 8 10
 10 9 7 9 X X 9 9 X X 7 9 9 9 7 9 10 9 7 10 10 9 7 10 10 8 10 11 10 8 10
 10 9 7 9 X X 9 9 X X 7 9 9 9 7 9 10 9 7 10 10 9 7 10 10 8 10 11 10 8 10

45 46 47 48

H P.M. -----4 P.M. P.M. -4 H P.M. -4 P.M.

T
A
B

X X 10 10 X X 8 10 10 10 8 10 11 10 8 11 (11) 11 10 8 8 10 10 10 11 10 8 10 X X 10 10
 X X 10 10 X X 8 10 10 10 8 10 11 10 8 11 (11) 11 10 8 8 10 10 10 11 10 8 10 X X 10 10
 X X 10 10 X X 8 10 10 10 8 10 11 10 8 11 (11) 11 10 8 8 10 10 10 11 10 8 10 X X 10 10

Lost Org.

R/Gt.

cl.bs.

49 50 51 52

H P.M. ----- P.M. P.M.

53 54 55 56

57 58 59 60

T	X-X	8-10	10-10	8-10	10-10	11-10	8-11	11-10	8-11	10-10	10-X	10-10
A	X-X	8-10	10-10	8-10	10-10	11-10	8-11	11-10	8-11	10-10	X-10	10-10
B	X-X	8-10	10-10	8-10	10-10	11-10	8-11	11-10	8-11	10-10	X-10	10-10

73 74 75 76

Lost Org.

R/Ct.

el.bs.

77 78

THE HOST

(part.3)

Music by Pino Danilo Prestinenzi

Moderately ♩ = 150

lost-org.

M/mod up.

P/B.bells.

S/solaris

H/Bit.

5

6

7

8

lost-org.

M/mod up.

P/B bells.

S/solaris

H/Bit.

9 10 11 12

13 14 15 16

17 18 19 20

lost-org.

M/mod up.

P/B bells.

S/solaris

Hu/Bit.

21 22 23 24

25 26 27 28

lost-org.

M/mod up.

P/B bells.

S/solaris

H/Bit.

Detailed description: This block contains the musical notation for measures 25 through 28. The instruments are arranged in five systems. The 'lost-org.' system has a treble clef staff with rests in measures 25-27 and a melodic line in measure 28. The 'M/mod up.' system has a bass clef staff with a whole note in measure 25 and rests thereafter. The 'P/B bells.' system has a bass clef staff with a half note in measure 25, a whole note in measure 27, and a half note in measure 28. The 'S/solaris' system has a treble clef staff with a half note in measure 25, a half note in measure 26, and rests in measures 27-28. The 'H/Bit.' system has a common time signature and a complex rhythmic pattern of eighth and sixteenth notes across all measures.

29 30 31 32

Detailed description: This block contains the musical notation for measures 29 through 32. The instruments are arranged in five systems. The 'lost-org.' system has a treble clef staff with rests in measures 29-31 and a melodic line in measure 32. The 'M/mod up.' system has a bass clef staff with a half note in measure 29, a half note in measure 30, and rests in measures 31-32. The 'P/B bells.' system has a bass clef staff with a half note in measure 29, a whole note in measure 31, and a half note in measure 32. The 'S/solaris' system has a treble clef staff with a half note in measure 29, a half note in measure 30, and rests in measures 31-32. The 'H/Bit.' system has a common time signature and a complex rhythmic pattern of eighth and sixteenth notes across all measures.

lost-org.

33 34 35 36

M/mod up.

P/B.bells.

S/solaris

H/Bit.

37 38

MESSAGE TO EARTH

Music by Pino Danilo Prestinenzi

Bright Rock ♩ = 130

Sheet music for guitar and bass, titled "MESSAGE TO EARTH" by Pino Danilo Prestinenzi. The tempo is Bright Rock, 130 beats per minute. The music is in 4/4 time and D major.

The score is divided into three systems, each with a guitar (s.guit.) and bass (el.bs.) part. The guitar part is written in standard notation with tablature below it. The bass part is written in standard notation with tablature below it.

System 1 (Measures 1-4):

- Measure 1: Treble clef, D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 2: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 3: Treble clef, D5 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 4: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().

System 2 (Measures 5-8):

- Measure 5: Treble clef, D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 6: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 7: Treble clef, D5 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 8: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().

System 3 (Measures 9-12):

- Measure 9: Treble clef, D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 10: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 11: Treble clef, D5 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().
- Measure 12: Treble clef, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef, D3 half. Tab: T (), A (), B ().

el.bs.

s.guit.

el.bs.

29 30 31 32

29 30 31 32

(2) (2) (2) (2) 0

(5)-5-5-5-5-5-5-5-3 5-5-5-5-5-0-0-0 5-4 4-5-5-5-5-5-5-5 5-5-5-5-5-0-0-0 5-4 5

33 34 35 36

33 34 35 36

(5)-5-5-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0 5-4 4-5-5-5-5-5-5-5 5-5-5-5-5-0-0-0 5-4 5

37 38 39 40

37 38 39 40

(5)-5-5-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0 5-4 4-5-5-5-5-5-5-5 5-5-5-5-5-0-0-0 5-4 5

41 42 43 44

41 42 43 44

(5)-5-5-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0 5-4 4-5-5-5-5-5-5-5 5-5-5-5-5-0-0-0 5-4 5

45 46 47 48

s. guit.

el. bs.

Tablature for electric bass (measures 45-48):

(5)-5-5-5-5-5-5-5-3-3-0-0	5-5-5-5-5-5-0-0-0-5-4	4-5-5-5-5-5-5-5-5-5-4	4-5-5-5-5-5-0-0-0-5-4-5
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49 50 51 52

s. guit.

el. bs.

Tablature for electric bass (measures 49-52):

(5)-5-5-5-5-5-5-5-3-3-0-0	5-5-5-5-5-5-0-0-0-5-4	4-5-5-5-5-5-5-5-5-5-4	4-5-5-5-5-5-0-0-0-5-4-5
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53 54 55 56

s. guit.

el. bs.

P.M. -4 P.M. -4

P H P H

Tablature for electric bass (measures 53-56):

(5)-5-5-5-5-5-5-5-3-3-0-0	5-5-5-5-5-5-0-0-0-5-4	4-5-5-5-5-5-5-5-5-5-4	4-5-5-5-5-5-0-0-0-5-4-5
---------------------------	-----------------------	-----------------------	-------------------------

57 58 59 60

s. guit.

el. bs.

P.M. -4 P.M. -4

P H P H

Tablature for electric bass (measures 57-60):

(5)-5-5-5-5-5-5-5-3-3-0-0	5-5-5-5-5-5-0-0-0-5-4	4-5-5-5-5-5-5-5-5-5-4	4-5-5-5-5-5-0-0-0-5-4-5-3
---------------------------	-----------------------	-----------------------	---------------------------

sguit.

93 94 95 96

el bs.

3-5-5-X-5-X-X-5-X-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-5-5-X

sguit.

109 110 111 112

el bs.

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-X

113 114 115 116

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-X

117 118 119 120

P.M. -4 P.M. -4

2 5 3
0 0 0 7 4 5

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-7-7-X 3-5-5-X-5-X-X-5-X-5-X-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-7-X

121 122 123 124

P H P H P H

P.M. -4 P.M. -4 P.M. -4 P.M. -4

(3) (4) (5) 0 3 0 0 2 7 6 5 (5) (4) (5) 0 3 0 3 6 4 5 2 0 0 0 0 0 0

3-5-5-X-5-X-X-5-X-5-X-5-5-X 3-5-5-X-5-X-X-5-X-5-X-3-3-X 3-5-5-X-5-X-X-5-X-5-X-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-7-X

sguit.

125 H 126 P 127 128

H P.M. -4 P P.M.

0 (0) 0 (0) 0 (0) 0 (0)

(4) 0 0 0 2 2 2 2 7 6 4 5 (4) (5) (0)

(5) 0 0 0 2 2 2 2 0 0 0 0 0

el.bs.

3-5-5-X-5-X-X-X-X-X-X-5-5-3 (3) 0 5-5-5-5-5-0-0-0 5-4

129 130 131 132

(0) (0) (0) (0)

(4) (4) (4) (4)

(5) (5) (5) (5)

(0) (0) (0) (0)

4 5-4 4 5-4 (5)-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0 5-4

5-5-5-5-5-5-5-5 5-5-5-5-5-0-0-0 5 (5)-5-5-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0

133 134 135 136

4 5-4 4 5-4 (5)-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0 5-4

5-5-5-5-5-5-5-5 5-5-5-5-5-0-0-0 5 (5)-5-5-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0

137 138 139 140

4 5-4 4 5-4 (5)-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0 5-4

5-5-5-5-5-5-5-5 5-5-5-5-5-0-0-0 5 (5)-5-5-5-5-5-5-5-3-3-0-0 5-5-5-5-5-0-0-0

s.guit.

157 158 159 160

P.M. -4 P.M. -4 P H P.M. -4 P.M. -4 P H

el.bs.

161 162 163 164

P.M. -4 P.M. -4 P H P.M. -4 P.M. -4 P H

165 166 167 168

P.M. -4 P.M. -4 H P.M. -4 P P.M.

169 170 171 172

sguit.

173 174 175 176

el bs.

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X

sguit.

189 190 191 192

el bs.

3-5-5-X-5-X-X-5-X-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-5-5-X

EPILOGUE

Music by Pino Danilo Prestinenzi

Moderately Slow $\text{♩} = 92$

1 2 3 4

k.boards

f/h-port.

bells

14-vlins.

5-cel... 8-vlas.

timp.

gong

tba.

choirs

choirs

5 6 7 8

k.boards

f/h-port.

bells

5-ce... 8-vlas. 14-vlins.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is written for a percussion and choir ensemble. It consists of four measures, numbered 5, 6, 7, and 8. The instruments and parts are arranged vertically. The k.boards part has rests in all four measures. The f/h-port. part has a melodic line starting with a half note G4 in measure 5, followed by a quarter note A4 in measure 6, and then a half note G4 in measure 7, with a slur over measures 6 and 7. The bells part has rests in measures 5 and 6, and then a half note G4 in measure 7, with a slur over measures 7 and 8. The 5-ce... 8-vlas. 14-vlins. part has rests in all four measures. The timp. part has a half note G4 in measure 5, followed by a half note G4 in measure 6, and then a half note G4 in measure 7, with a slur over measures 7 and 8. The gong part has rests in all four measures. The tba. part has a half note G4 in measure 5, followed by a half note G4 in measure 6, and then a half note G4 in measure 7, with a slur over measures 7 and 8. The choirs part has rests in all four measures. The choirs part has a half note G4 in measure 5, followed by a half note G4 in measure 6, and then a half note G4 in measure 7, with a slur over measures 7 and 8.

9 10 11 12

k.boards

f/h-port.

bells

14-vlns.

5-ce... 8-vlas.

timp.

gong

tba.

choirs

choirs

13 14 15 16

k.boards

f/h-port.

bells

5-ce... 8-vlas. 14-vlns.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is arranged in a system with multiple staves. The top staff is for 'k.boards' (keyboard) and contains rests for measures 13-16. The second staff is for 'f/h-port.' (flute/horn) and contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with slurs connecting measures 14-15 and 15-16. The third staff is for 'bells' and contains rests for measures 13-16. The fourth staff is for '5-ce... 8-vlas. 14-vlns.' (cello, viola, violin) and contains rests for measures 13-16. The fifth staff is for 'timp.' (timpani) and contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with slurs connecting measures 14-15 and 15-16. The sixth staff is for 'gong' and contains rests for measures 13-16. The seventh staff is for 'tba.' (trombone) and contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with slurs connecting measures 14-15 and 15-16. The eighth staff is for 'choirs' and contains rests for measures 13-16. The ninth staff is for 'choirs' and contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with slurs connecting measures 14-15 and 15-16.

17 18 19 20

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is written for measures 17 through 20. The instruments and their parts are as follows:
 - **k.boards**: Sustained notes in measures 17-19, then rests in measure 20.
 - **f/h-port.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **bells**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **14-vlins.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **8-vlas.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **5-cellos**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **timp.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **gong**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **tba.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **choirs**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.

21 22 23 24

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is arranged in a vertical stack of staves. Measure numbers 21, 22, 23, and 24 are indicated at the top. The instruments are labeled on the left: k.boards (keyboards), f/h-port. (flute/horn), bells, 14-vlins. (14 violins), 8-vlas. (8 violas), 5-cellos (5 cellos), timp. (timpani), gong, tba. (tuba), and two staves for choirs. The notation includes various musical symbols such as notes, rests, beams, and slurs. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The choirs are written in two parts, with the top part in treble clef and the bottom part in bass clef.

25 26 27 28

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description: This musical score page contains measures 25 through 28. The instruments and voices are arranged vertically from top to bottom: keyboard (k.boards), flute/harp (f/h-port.), bells, 14 violins (14-vlins.), 8 violas (8-vlas.), 5 cellos (5-cellos), timpani (timp.), gong, tuba (tba.), and two choir parts (choirs). The key signature has one sharp (F#). The keyboard part has whole rests in all four measures. The flute/harp part plays a melodic line starting on G4, moving to A4, B4, and C5, with a final eighth-note flourish in measure 28. The bells part has a half note G3 in measure 25, followed by a half note A3 in measure 26, and a whole note B3 in measure 27. The 14 violins part plays a rhythmic pattern of eighth notes. The 8 violas part plays a similar rhythmic pattern. The 5 cellos part plays a melodic line with eighth notes. The timpani part has a half note G2 in measure 25, followed by a half note A2 in measure 26, and a whole note B2 in measure 27. The gong part has a half note G2 in measure 25, followed by a half note A2 in measure 26, and a whole note B2 in measure 27. The tuba part plays a rhythmic pattern of eighth notes. The first choir part has a half note G4 in measure 25, followed by a half note A4 in measure 26, and a whole note B4 in measure 27. The second choir part has a half note G4 in measure 25, followed by a half note A4 in measure 26, and a whole note B4 in measure 27.

29 30 31 32

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

33 34 35 36

k.boards

f/h-p...

bells

14-vlins.

5-cc... 8-vlas.

timp.

gong

tba.

choirs

choirs

Detailed description: This is a page from a musical score, showing measures 33 through 36. The instruments listed on the left are: k.boards (keyboard), f/h-p... (flute/harp), bells, 14-vlins. (14 violins), 5-cc... 8-vlas. (5 cellos/8 violas), timp. (timpani), gong, tba. (tuba), and two choir parts. In measures 33, 34, and 35, most instruments have a single note held down. In measure 36, the f/h-p... staff has a fermata, and the tba. staff has a repeat sign. The other instruments continue to hold their notes.

37 38 39 40

k.boards

f/h-port.

bells

5-ce... 8-vlas. 14-vlns.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is for measures 37 through 40. The instruments are arranged in a standard orchestral layout. The k.boards and f/h-port. parts are in the top system. The bells are in the second system. The 5-ce... 8-vlas. 14-vlns. are in the third system. The timp., gong, and tba. are in the fourth system. The two choir parts are in the fifth system. In measure 37, most instruments have sustained notes. In measure 38, the notes continue. In measure 39, the notes continue. In measure 40, the timp. part has a roll, and the bells change to a new note. The f/h-port. part has a melodic line with a slur across measures 37-40.

41 42 43 44

k.boards

f/h-p...

bells

14-vlins.

5-cc... 8-vlas.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is written for measures 41 through 44. The instruments and voices are arranged in a vertical stack.
 - **k.boards**: Measures 41-43 have whole rests; measure 44 has a whole note.
 - **f/h-p...**: Measures 41-43 have a half note followed by an eighth note beamed to a quarter note; measure 44 has a whole rest.
 - **bells**: Measures 41-43 have a half note followed by an eighth note beamed to a quarter note; measure 44 has a whole rest.
 - **14-vlins.**: Measures 41-43 have whole rests; measure 44 has a whole note.
 - **5-cc... 8-vlas.**: Measures 41-43 have whole rests; measure 44 has a whole note.
 - **timp.**: Measures 41-43 have a half note followed by an eighth note beamed to a quarter note; measure 44 has a whole note.
 - **gong**: Measures 41-43 have whole rests; measure 44 has a sustained whole note.
 - **tba.**: Measures 41-43 have a half note followed by an eighth note beamed to a quarter note; measure 44 has a whole rest.
 - **choirs (top)**: Measures 41-43 have whole rests; measure 44 has a whole note.
 - **choirs (bottom)**: Measures 41-43 have a half note followed by an eighth note beamed to a quarter note; measure 44 has a whole rest.

45 46 47 48

k.boards

f/h-port.

bells

14-vlns.

5-ce... 8-vlas.

timp.

gong

tba.

choirs

choirs

49 50 51 52

k.boards

f/h-p...

bells

14-vlins.

5-cc... 8-vlas.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is written for measures 49 through 52. The k.boards part consists of whole rests in all four staves. The f/h-p... part features a melodic line in the bass clef with eighth and quarter notes, including slurs. The bells part has a melodic line in the treble clef with dotted half notes and eighth notes. The 14-vlins. and 5-cc... 8-vlas. parts are silent. The timp. part has a melodic line in the treble clef with dotted half notes. The gong part is silent in measures 49-51 and has a sustained whole note in measure 52. The tba. part has a melodic line in the bass clef with eighth and quarter notes. The first choir part is silent. The second choir part has a melodic line in the treble clef with dotted half notes.

53 54 55 56

k.boards

f/h-port.

bells

14-vlms.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is for measures 53 through 56.
 - **Measures 53 and 54:** Most instruments have whole rests. The f/harp part has a sustained chord with a slur. The gong has a sustained note.
 - **Measure 55:** The f/harp part continues with a descending line. The 14 violins, 8 violas, and 5 cellos enter with a rhythmic pattern of eighth notes. The timpani has a single note.
 - **Measure 56:** The f/harp part continues. The 14 violins, 8 violas, and 5 cellos continue their pattern. The timpani has a single note. The gong has a sustained note. The tuba has a rhythmic pattern of eighth notes. The two choir parts have a rhythmic pattern of eighth notes.

57 58 59 60

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

61 62 63 64

k.boards

f/h-port.

bells

5-ce... 8-vlas. 14-vlins.

timp.

gong

tba.

choirs

choirs

65 66 67 68

k.boards

f/h-p...

bells

14-vlins.

5-ce... 8-vlas.

timp.

gong

tba.

choirs

choirs

The musical score for measures 65-68 features the following instruments and parts:

- k.boards:** Two staves (treble and bass clef) with rests in measures 65-68.
- f/h-p...:** One staff (bass clef) with rests in measures 65-68.
- bells:** Two staves (treble and bass clef). The top staff has rests. The bottom staff has a long line spanning measures 65-68.
- 14-vlins.:** One staff (treble clef) with rests in measures 65-68.
- 5-ce... 8-vlas.:** Two staves (treble and bass clef) with rests in measures 65-68.
- timp.:** Two staves (treble and bass clef) with rests in measures 65-68.
- gong:** One staff (treble clef) with rests in measures 65-68.
- tba.:** One staff (bass clef) with rests in measures 65-68.
- choirs:** Two staves (treble clef) with rests in measures 65-68.

69 70 71

k.boards

f/h-p...

bells

5-ce... 8-vlas, 14-vlins.

timp.

gong

tba.

choirs

choirs



Mother's wellcome
Growing space
Cryo sleep nite
Free settlers himn/prelude
Free settlers himn
Sequence C234/16eg14
The monitoring of a neutrino birth
Energy recharge sails
Loss space requiem
High frequency echos
The synthetic music lesson
Synthetic dreams
Covenant do you copy
The host
Message to earth
Epilogue